

USE magazine for Radio and TV advertisers

# SPONSOR

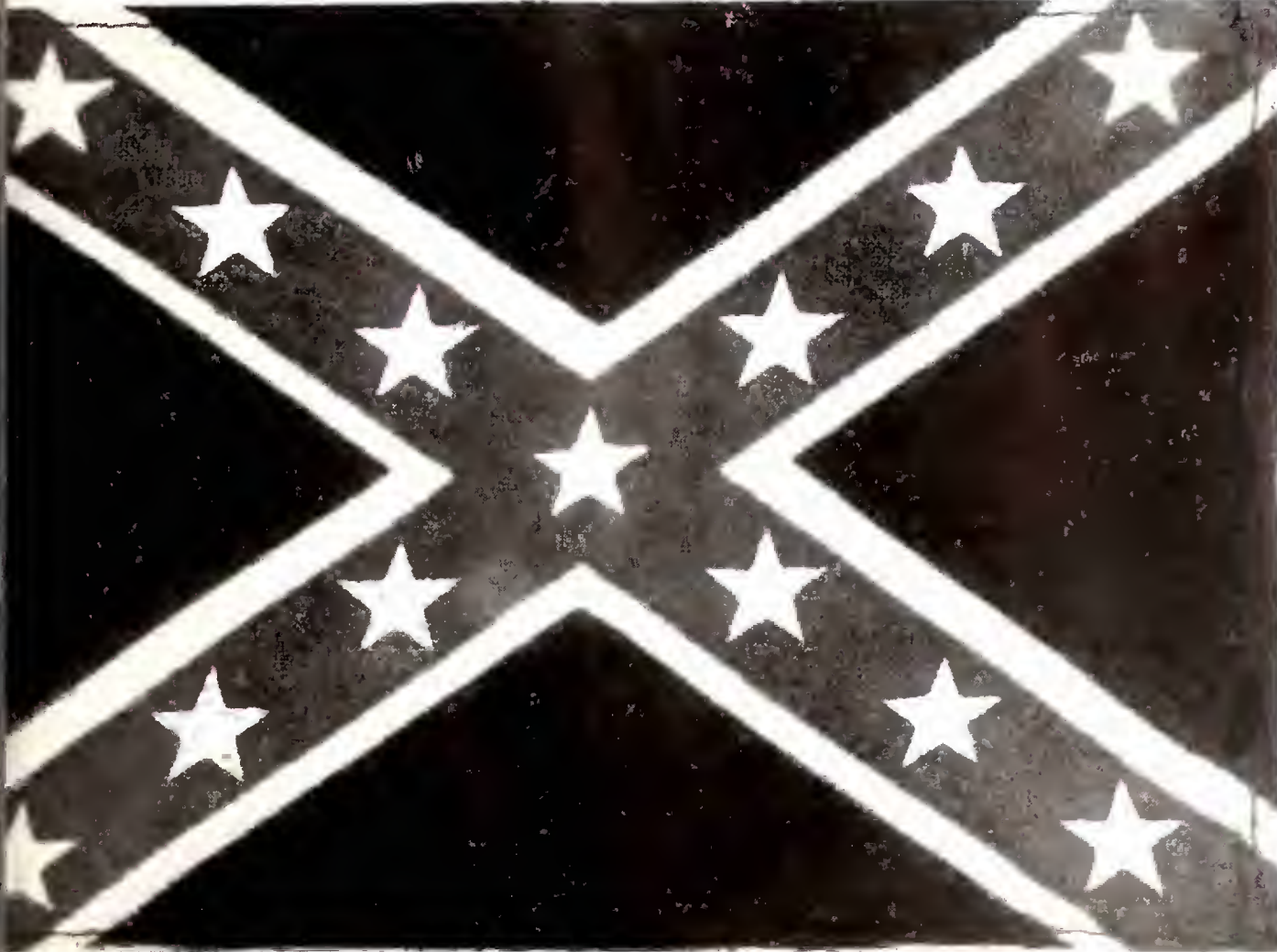
8 SEPTEMBER 1952

SP 10-50 12479  
WM S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

50c per copy • \$8 per year

Dear Mr. Timebuyer:

We're not just *whistling Dixie*—



We're *Selling* it!!

## WGOV

Valdosta, Ga

5000 WATTS

## KWEM

West Memphis Ark.  
Memphis, Tenn.

1000 WATTS

## WJIV

Savannah, Ga.

1000 WATTS

## WEAS

Atlanta - Decatur, Ga.

10,000 WATTS

CALL YOUR NEAREST FORJEO OFFICE OR STARS, INC. CANDLER BUILDING ATLANTA, GEORGIA

How Pepsi  
bounced back  
page 25

**SPONSORED TV  
PROGRAM COSTS**  
page 28

Fall trends  
in spot buying  
page 2

How to unsell  
your salesman  
on air advertising  
page 19

What you should  
know about alternate  
week programming  
page 36

Movie promotion  
on the air  
page 38

\$36,000 radio budget  
boosts sales 400%  
page 40





**COLONIAL STORES** does a complete job . . .

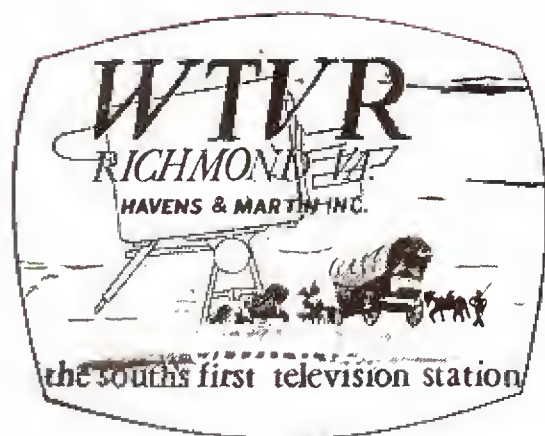
**SO DO HAVENS AND MARTIN, Inc. STATIONS . . .**

**WMBG  
WCOD  
WTVR**

Colonial Stores is among the top ten food chains in the United States, although its 347 modern supermarkets and food stores are concentrated in eight Southeastern states. Colonial has its own bakeries, warehouses, and distribution system—a complete food-shopping service warmly appreciated by its thousands of loyal customers.

Havens & Martin, Inc., Stations, WTVR, WMBG and WCOD, likewise, serve the rich Virginia markets centering around Richmond.

They have built a faithful audience that can come only from long years of service. Advertisers know the value of this loyalty, and they know the power of Richmond's only complete broadcast institution.



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR TV**

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

# REPORT TO SPONSORS 8 SEPTEMBER 1952

**CBS TV  
expects 90%  
increase  
in '52 sales**

CBS estimates that its net sales (with agency commissions and discounts deducted) on network TV time this year will be 90% over 1951. That would put the 1952 net at around \$53,000,000. CBS' net proceeds from TV hookups in '51 were about \$28,000,000: 220% above 1950 net.

-SR-

**GM sparks  
NCAA games  
telecasts via  
merchandising**

General Motors plans to spend an additional \$100,000 to merchandise its sponsorship of NCAA-approved college football series. Package of 11 games will cost GM over \$2,000,000 for time (NBC) and rights. Kudner is the agency.

-SR-

**J & J buys  
35 markets  
for Band-Aids**

Johnson & Johnson (John T. McLaughlin brand ad mgr.) is supplementing participation in Kate Smith show (NBC) with radio spot announcements. Campaign on plastic Band-Aids takes in 35 markets and 15 to 30 announcements a week. Young & Rubicam is the agency; Louis Weil, the account man.

-SR-

**NBC, CBS flag-  
ships feuding  
over alleged  
sales practices**

Feud is looming between sales departments of WCBS, N. Y., and WNBC, N. Y., over reputed practices in spot announcement sales. WCBS is autonomous operation while WNBC and WNBT come under same management. WCBS charges deals being made by competitor, where they involve radio and TV in package, are less on a combination rate basis than a tie-in for gratis basis as far as radio is concerned. WNBT-WNBC firmly denies this and says it is getting full radio card rate; even applies to latest Bulova renewal.

-SR-

**CBS takes over  
Godfrey com-  
panies in tax-cued  
transaction**

Arthur Godfrey's name is added to the select coterie of millionaires among radio and TV performers as the result of the buy-out by CBS of his production companies. Corporations are Arthur Godfrey Productions and Unicorn Production and the reputed price paid was \$4,500,000. As in most of his business affairs, Godfrey was principally motivated by the tax values accruing from such a deal.

-SR-

**Necchi  
to spend  
\$1,000,000  
for co-op**

Necchi Sewing Machine, which sponsored The Goldbergs (NBC) on alternating basis earlier in year, will appropriate \$1,000,000 for radio and TV for co-op use locally during 1953. This is half of entire budget for coming year. Necchi's ad manager is Robert M. Phillips; agency, Dane Doyle Bernbach, with Louis M. Cottin, account executive. Singer has Four Star Playhouse (half-hour film) set on CBS this fall.

-SR-

**NBC reports  
merchandising  
setup now  
in high gear**

NBC merchandising department, in operation about 6 months, has already carried through extensive campaigns in cooperation with affiliated station with these accounts: Miles Laboratories, American Baking Association, Ex-Lax, Pabst Beer, Tums, and Campbell Soup. Fred N. Dodge, department director, told press week before last: (1) NBC has 12 men spread around country serving as merchandising link between advertiser and stations, (2) same plan will also be available to TV advertisers this month, and (3) out of 190 stations on network 150 are participating in NBC merchandising operations.

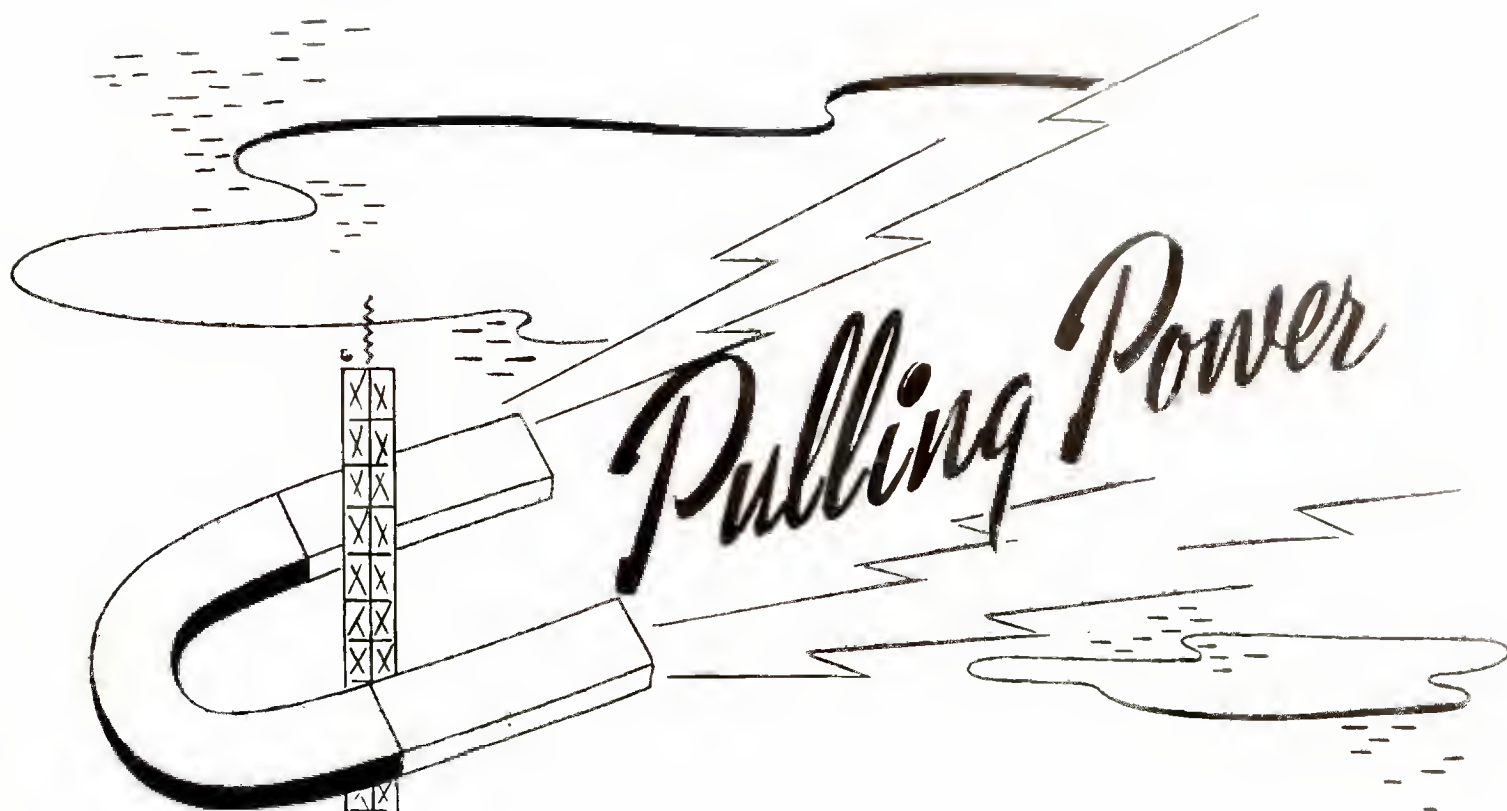


## REPORT TO SPONSORS for 8 September 1952

- 75% of shopping carried on in supermarkets** Supermarkets account for 75% of the country's basic consumer marketing. Estimate emerged from American Home Magazine's consumer-reader panel study. Broken down, study showed 93.1% of all housewives shop in supermarkets occasionally, 44.7% patronize them weekly, 23.7% semi-weekly, 7% daily, and 4.7% not at all.
- SR-
- TV net show costs estimated at \$98,000,000** Talent and production bill for sponsored programs on all 4-TV networks during 1952-53 season will run around \$98,000,000, according to SPONSOR estimate. Figure based on estimated cost of commercial shows lined up for the fall. (See pages 28-31 for network TV program round-up and program costs.)
- SR-
- Democrats' radio-TV budget may exceed Republicans'** Reports from National Democratic Committee indicate it will top radio-TV appropriation made for Presidential campaign by Republican Committee. Latter's air budget set at \$1,800,000. Democrats will have 2 big guns on the road—President Truman and Adlai Stevenson—which will increase the pickups. Major problem faced by Democratic Committee here is limitation (\$3,000,000) which Hatch Act sets up for expenditure on such campaign.
- SR-
- Consolidated gets one from Chertock** Consolidated TV Sales had added Jack Chertock's production, Steve Donovan, Texas Ranger, to its syndication list. Other Chertock films are expected to follow. Consolidated recently absorbed the selling operations of the Jerry Fairbanks organization.
- SR-
- GE announces own TV color system** General Electric disclosed it has new color TV system which will be available by middle of 1953 for field tests. System, according to GE, can be adapted to present home sets.
- SR-
- McCann-Erickson to produce Pepsodent show** Pepsodent is replacing the Patti Page show on NBC TV with a sketch idea, featuring Cynthia Stone and Jack Lemon. Spot is 7:45-8:00 p.m. Tuesday and Thursday. McCann-Erickson agency will product the show.
- SR-
- Spot business may reach \$65,000,000 for fall 1952** Spot radio and TV are enjoying major boom this fall, with dollar volume of national advertising in both expected to reach \$65,000,000 for final quarter of 1952. Much new spot money is being pulled out of other national media. Special report on new spot trends, plus new spot thinking, appears on page 32.
- SR-
- Labor complexities spawn new ABC post** ABC has brought in Dr. Benjamin Werne, educator and lawyer, to be national director of labor relations for radio and TV networks. Post was created for him. Move is reflection of growing complexity of union relations growing mainly out of TV. Networks now have 74 different contracts with labor organizations. Part of Dr. Werne's function will be to act as liaison officer between ad agencies and unions in special cases. This is first time a network has full-time executive for labor matters.
- SR-
- Pittsburgh vs. N. Y. on car radio ownership** Guide-Post Research checked bottle-necked traffic points around Pittsburgh and found 70% of cars had radios, of which but 3% were broken. Special study on same subject made by Advertest for SPONSOR in N. Y. Metropolitan areas showed number of working radios in cars came to 82.4%. Details of this study on page 58.

(Please turn to page 54)





WREC engineering perfection and high quality, diversified programming continue to draw the largest audience of any Memphis radio station. Adequate power for complete coverage of this \$2,000,000,000 market offers a powerful pull for advertisers, too. And, the cost is actually 10.1% LESS per thousand listeners than in 1946! WREC prestige is another magnetic factor in bringing in greater sales returns for every dollar invested.



**MEMPHIS NO. 1 STATION**

---

REPRESENTED BY THE KATZ AGENCY • AFFILIATED WITH CBS, 600 KC, 5000 WATTS

---

# SPONSOR

use

MAGAZINE for  
TV ADVERTISERS

8 September 1952 • Volume 6 Number 18

## ARTICLES

### ***How Pepsi bounced back***

Firm has successfully recovered from "twice as much for a nickel" jingle that worked too well. Today Pepsi works as a team with its bottlers in promoting the drink as a prestige product via its vigorous new television policy

25

### ***Is the programming subsidy era over in net TV?***

Networks—particularly CBS and NBC—are asking advertisers to pay full freight on net packages, citing increased production costs. SPONSOR has compiled a complete list of sponsored TV network shows and program costs for fall 1952

28

### ***Fall trends in spot buying***

Spot radio and TV are expected to hit total dollar volume of \$65,000,000 this fall as spot buying by national advertisers climbs to new heights. SPONSOR study reveals reasons behind spot boom, analyzes new client and agency thinking

32

### ***10 ways to poison your salesmen's attitude toward air advertising***

The "how not to do it" story of integrating an advertiser's broadcast policy with the efforts of his salesmen and retailers

34

### ***What you should know about alternate week programming***

TV sponsors are following in the steps of P&G, as alternate week sponsorship achieves wide acceptance in agency circles; admen feel that alternate week programming carries commercials to the most homes per ad dollar spent on television

36

### ***Movies on the air***

RKO's "King Kong" promotion—heaviest TV campaign in Hollywood history—is sterling example of successful use of air media by the movie industry. Other companies are following the precedent set in this saturation campaign

38

### ***Sales up 400% on \$36,000 radio budget***

Since Citizens' Mutual, a Michigan auto insurance company, introduced its co-op spot radio program in 1948, sales have quadrupled on a minimum ad budget

40

## COMING

### ***How Fab. Colgate's wonder baby, grew***

A comparative newcomer among detergents, Fab jumped from 12th place 18 months ago, to second place today by its judicious use of radio and television

### ***Ingenuity and gadgets are cutting TV costs***

Networks and private firms are coming up with mechanical and electronic solutions to the TV cost problem. More efficient use of the sponsors' advertising dollars is the result of the video engineers' ingenuity

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# All It Took was Yew...

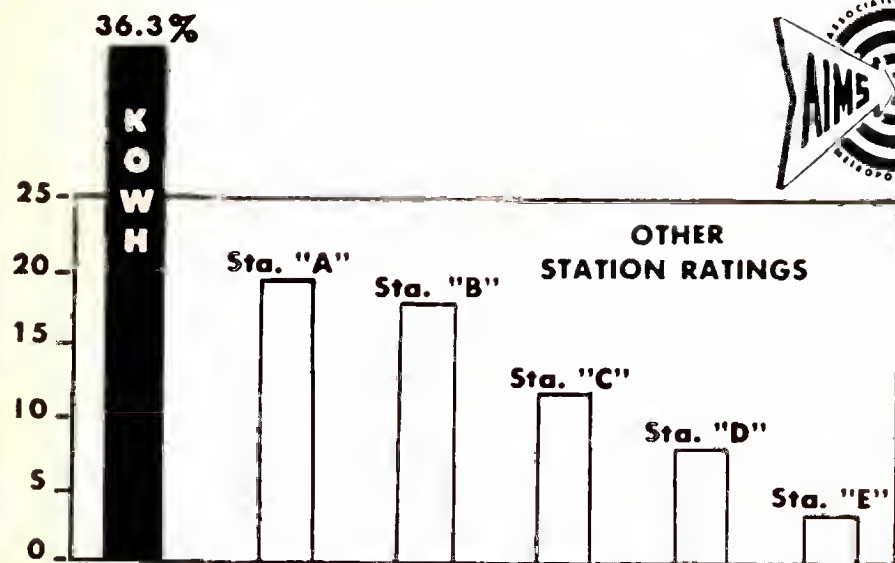


... Yew-wood longbows, lofting a borroge of orrows at Agincourt, to bring the armored horseman down off his "high horse" and revolutionize the science of warfare. The French, despite a five-to-one superiority in numbers, were forced to leave the English in full command of the battlefield!

Rodio KOWH, faced with the same odds in a six-station market, dominates the Omaha, Council Bluffs field, too—as proven by the Hooper averaged below for the ten-month period from October, 1951, to July, 1952. It takes a steady barrage of talent to capture that big an audience!

● *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday! (Hooper, Oct., 1951, thru July, 1952.)

● *Largest share of audience*, in any individual time period, of any independent station in all America! (July, 1952.)



# Kowh

**OMAHA**

**"America's Most Listened-to Independent Station"**

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

# TWO GREAT RADIO STATIONS

## In The Midwest's

**AMERICAN BROADCASTING COMPANY** is pleased to announce the appointment of **JOHN BLAIR & COMPANY, INC.** as exclusive national representatives for its owned radio stations, **WENR, Chicago, and WXYZ, Detroit, effective immediately.**



The personality station of Detroit, WXYZ features top-grade local programming with established stars, well-known to the local audience, and the best in musical entertainment and service. To the audience, this formula means smooth and pleasant listening, reflected in WXYZ's outstanding audience position. To the advertiser, it means sales, with a responsive audience and the implied personal endorsement of well-known local talent.



ABC's Chicago Flagship, WENR's 50,000 watts on clear-channel 890 kc. spreads its powerful voice over a four-state area with a potential audience of nearly 5,000,000 radio families. WENR, along with WLS which shares this same frequency, taps this vast sales potential with established local programming geared for a mass audience.

**JOHN  
BLAIR  
& COMPANY**

offices of **JOHN BLAIR & CO., Inc.**

NEW YORK • DETROIT • ST. LOUIS • DALLAS  
CHICAGO • LOS ANGELES • SAN FRANCISCO

REPRESENTING LEADING RADIO STATIONS



**TWO GREAT TV STATIONS**

# Two Greatest Markets

**AMERICAN BROADCASTING COMPANY** is pleased to announce the appointment of **Blair-TV, Inc.**, as exclusive national representatives, for its owned television stations, **WENR-TV, Chicago**, and **WXYZ-TV, Detroit**, effective immediately.

One of America's pioneer television stations, an originator of the "Chicago School" of television programming, **WENR-TV** provides a fund of programming know-how and experience almost unmatched by any other television station. The result for advertisers—audience attraction and sales power which means that merchandise moves—and fast.

Detroit's "prestige" station, **WXYZ-TV** has, through top management and the best in technical facilities, provided Detroit with one of the country's outstanding television operations. And advertisers find that "prestige" pays off in an outstanding sales record.



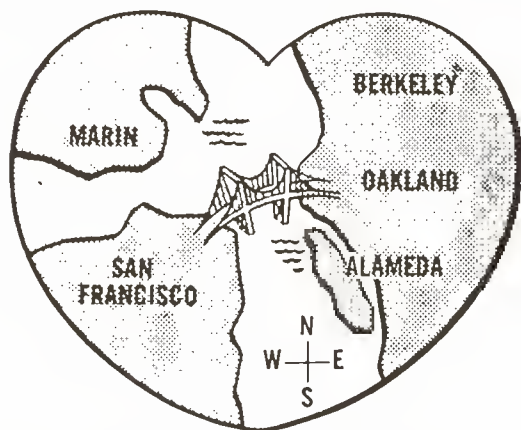
**BLAIR-TV, Inc . . . with offices in . . .**

**NEW YORK . DETROIT . DALLAS . LOS ANGELES  
CHICAGO . ST. LOUIS . JACKSONVILLE . SAN FRANCISCO**

**TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVE**

**BLAIR**  
I N C.

# DON'T BUY JUST HALF- A-MARKET!



**Consider These Facts —  
Re the Oakland-East Bay  
Half of a Big \$3 Billion  
San Francisco Area Market**

AMERICA'S SEVENTH MARKET	
OAKLAND- EAST BAY AREA	SAN FRANCISCO- WEST BAY AREA
<b>Population 1950 Census</b>	
1,144,132	1,096,635
<b>Increase Since 1940</b>	
72.7%	37.2%
<b>New Dwelling Units 1950</b>	
\$115,657,692	\$109,057,935
<b>Industrial Expansion 1948,'49,'50</b>	
\$162,191,370	\$54,636,800
<b>School Enrollment 1951</b>	
194,797	137,048
<b>Retail Outlets 1951</b>	
13,174	14,964
<b>Retail Sales 1951 (Est.)</b>	
\$1,600,000,000	\$1,600,000,000

**REMEMBER, KROW Covers  
the Oakland-East-Bay Market  
Plus the San Francisco Market  
at \*LOWEST COST-PER-1000!**

(PULSE: Sept.-Oct., 1951)

**For details, see  
PAUL H. RAYMER COMPANY, INC.**

**KROW**  
Radio Center Bldg.  
19th & Broadway • Oakland, Calif.  
Serving the Entire Oakland-San Francisco Bay Area

## Men, Money and Motives

by  
**Robert J. Landry**

### **Fire, alcohol, and entertainment**

Howard Cullman, one of New York City's most famous investing "angels," has been complaining recently that the legitimate theatre of Broadway languishes in part because patrons may not smoke, nor drink, nor take their leisure. These things they may do in night clubs, or in their homes drawn up before a television screen.

\* \* \*

Cullman's point provokes comment. First, as to smoking. That will instantly touch a problem common to sponsors and broadcasters who use theatres, halls, and studios for the origination of broadcast entertainment. Such places are under the identical fire prevention rules which apply to the dramatic and musical stage. It is precisely because this is a nervous and tense generation of chain smokers that municipal fire authorities are scared silly all the time. Who has not seen reckless smokers brandish live cigarettes and lighted matches (even to read their programs in the dark) to the imminent hazard of their close neighbors? There is a thriving craft of French weavers in Manhattan who get much of their business in the form of suits and gowns with cigarette holes acquired in crowded theatre lobbies.

\* \* \*

Actually, cigarettes may be smoked in theatres providing safeguards are taken. In New York this means fireproofing of carpets and installation of ashtrays on the back of the seat in front of the smoker. Most theatres are unwilling to meet this added expense, although the higher-scaled mezzanine movie loges are so equipped.

\* \* \*

Fire marshals have learned their strictness in the horror of ghastly events. Back at the turn of the century the Iroquois Theatre in Chicago was a screaming inferno of fire, mob hysteria, and trampled bodies. Over 500 were killed. So there isn't much anybody would be willing to do, within the minimum rules of fire safety, to make smoking in theatres easier.

\* \* \*

Drinking is another problem. The Metropolitan Opera House in recent years has been served by a bar, under Sherry's franchise. Carnegie Hall has followed suit. But Broadway legit houses have neither fought for the bar privilege, nor been encouraged by the authorities. The issue is a delicate one. True the London playhouses and music halls have bars and do a flourishing trade before performances, at intermissions, and even after the show. But the British drink with restraint at the theatre whereas, unfortunately, booze and decorum seem to be enemies in the Times Square area. Topsy late arrivals (usually in mink) are a real nuisance in New York during season. People who take their theatre seriously do not wish to sit next to people who take their boozing seriously.

(Please turn to page 89)





AFTER PHILADELPHIA  
COMES

**YAKIMA**  
WASHINGTON

Every well conceived national campaign must include the great Philadelphia market and the other sixty-odd major cities of this nation. But once these important markets have been ordered, you are concerned with the choice of rich and lucrative secondary markets . . . areas unaffected by major metropolitan media. In other words, after Philadelphia . . . what?

Every year, more national advertisers choose Yakima, Washington, as a *first choice* secondary market. For here is a key city where tremendous electrical and atomic power production has augmented a wealthy agricultural economy. Yakima is a rich and lucrative promotional center, virtually isolated from the influence of "key city" media. It is a rapidly developing secondary market of *first* importance in the promising and powerful Pacific Northwest.

**YAKIMA, WASHINGTON**



**KIT** NBC • ABC  
THE BRANHAM COMPANY

**KYAK** MBS  
GEORGE W. CLARK

**KIMA** CBS  
WEED AND COMPANY

you're  
**In the Money**  
in  
prosperous,  
progressive  
Mobile . . .

Metropolitan Population	Bank Resources
1940	1940
114,906	\$72,496,969
1951	1951
231,105	\$218,777,692
% Increase	% Increase
101%	201%

on **WKRG**

**Call**

Adam Young, Jr.  
National Representative  
or  
F. E. BUSBY  
General Manager

**first** ON THE DIAL 710  
**WKRG**  
CBS  
MOBILE, ALABAMA

## New developments on SPONSOR stories

P.S.

**See:** "The case for use of radio by department stores"

**Issue:** 26 February 1951, p. 33

**Subject:** Department store enthusiasm for radio increasing

Skydel's department store in Bridgeport, Conn., was frankly unimpressed with radio. They had used it spasmodically for a time, saw no notable results and steered shy of it for several years.

Some months ago, Skydel's had a problem: to increase traffic in their "Big Fella Shop"—a department catering to extra large sizes—which had reached saturation with Bridgeport clientele. They sought the proposed increase in neighboring communities. Ben Seigel, v.p. of Skydel's, felt that newspaper advertising could not cover the desired area. He thought of radio, looked speculatively at WICC.

Result: a 13-week announcement campaign of 12 choice adjacencies a week—comprised of specially tailored dramatic transcriptions and live tags giving travel instructions to the store.

The success of this campaign was not instantaneous, but gathered momentum with time. Skydel's management was highly pleased, looked at radio with new eyes. Based on recommendations by WICC after an appraisal of the store's marketing problems, Skydel's signed a 52-week contract for the half-hour *Wayne King Serenade* on WICC Sunday afternoons, as a vehicle for institutional announcements; contracted for five morning announcements a week to use as sales pitches. As part of its merchandising policy, WICC dressed up two of Skydel's show windows to publicize the program, had broadsides made for the store's delivery trucks.

From this experience, Skydel's discovered that hit-or-miss radio advertising efforts bring results to match; but careful planning and consistency can do wonders.

P.S.

**See:** "Mars dead ahead, sir!"

**Issue:** 10 September 1951, p. 36

**Subject:** Science-fiction shows are in great demand by local and regional sponsors

In a recent nationwide survey of radio stations to find out what type of transcribed shows they wanted most, Palladium Radio Productions, New York, uncovered a huge demand for open-end space adventure shows available for local and regional sponsorship. The survey revealed, according to Palladium, that "local sponsors, anxious to hop aboard the current space-craze, found there was little opportunity to do so, since such shows were in almost every case nationally sponsored."

Hence Palladium's production of *The Planet Man*, a 15-minute science-fiction strip for three or five-time-a-week broadcast. Within 10 days of a mailing to radio stations announcing the show, Palladium had received 700 requests for audition platters.

So far, the firm has sold the program to about 60 stations (only one in a given listening area, of course), including several large powerhouses. Though *The Planet Man* is designed primarily for kids, WLW, Cincinnati, for instance, is scheduling it in a time slot good for adults as well. Sponsors to whom stations have sold the show include dairies, shoe stores, bakeries, kids toys, beverage firms.

Added incentive for advertisers to buy the show comes from the merchandising aids Palladium supplies along with it. Every sponsor gets a complete promotion kit, which includes newspaper mats, publicity stories, radio teaser announcements, car cards, and window streamers. In addition, sponsors can obtain (at cost) all the gimmicks that the youngsters go for: hats, buttons, etc. ★ ★ ★

SPONSOR



# This is Milwaukee... where

# WTMJ dominates

## and here's why:

Visitors know Milwaukee as a nice place to live . . . a city of parks, and a city where one radio station stands out from all others—WTMJ. For example:

**LISTENERSHIP**—Year in, year out, more people in Milwaukee and Wisconsin listen to WTMJ than any other station.

**COVERAGE**—Primary coverage alone blankets 628,916 of Wisconsin's total of 968,253 radio homes.

**ADVERTISING**—More national, regional and local advertisers spend more radio dollars on WTMJ than any other local station.

**SERVICE**—30 years of intense local programming, radio news reporting, NBC shows and public service.

**FACTS**—Your Henry I. Christal representative has all the facts and figures you need. Call him.

# WTMJ

THE MILWAUKEE JOURNAL RADIO STATION

5,000 WATTS • 620 KC • NBC



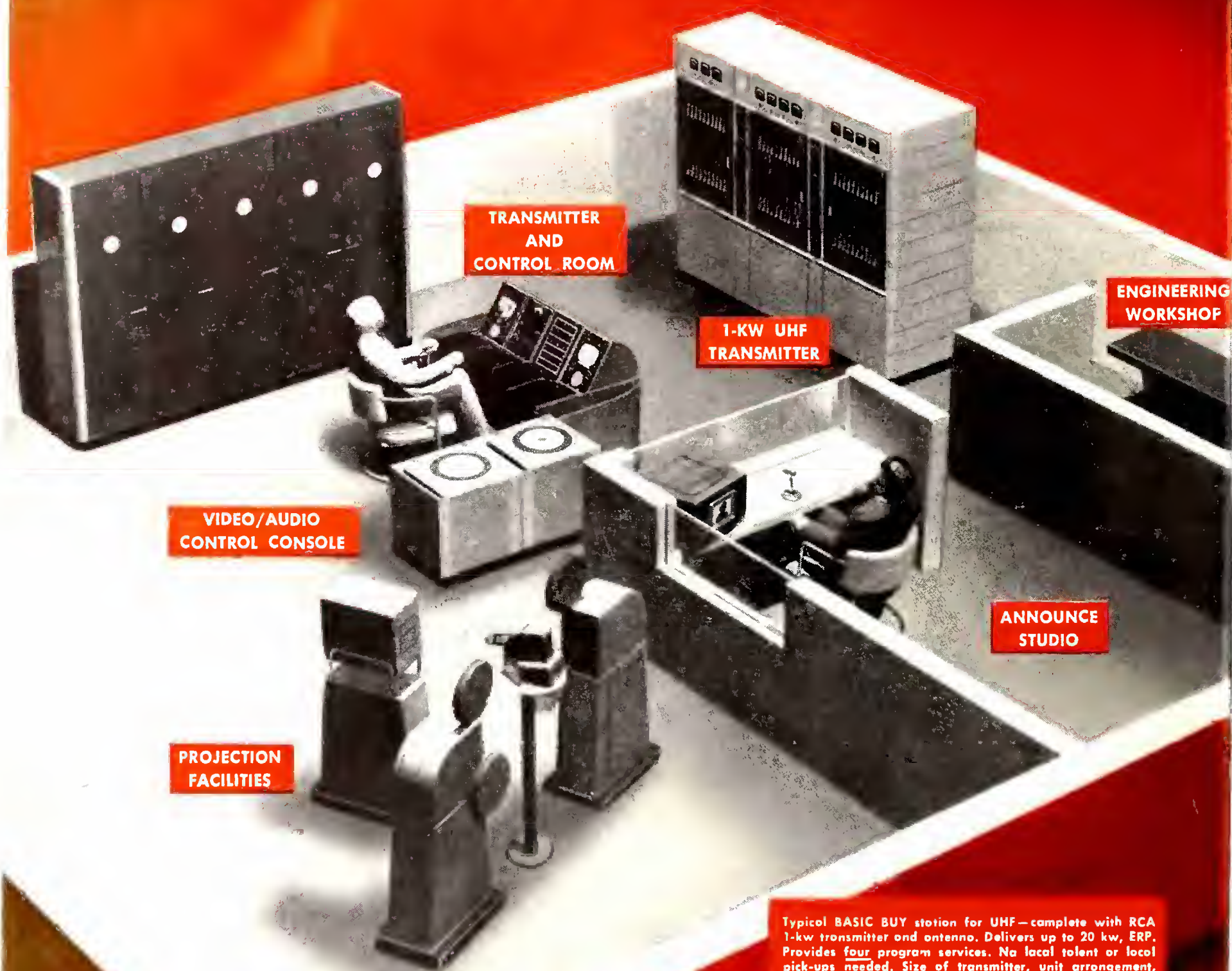
Represented by

**THE HENRY I. CHRISTAL CO.**

New York • Chicago



# RCA's TV "Basic"



Typical BASIC BUY station for UHF—complete with RCA 1-kw transmitter and antenna. Delivers up to 20 kw, ERP. Provides four program services. No local talent or local pick-ups needed. Size of transmitter, unit arrangement, and future plans determine the floor area (layout here is only 30' x 20'). For higher power, add on RCA 10-kw amplifier to the "1-kw". Add studio facilities any time.



# Buy<sup>™</sup> does the most

## -VHF or UHF!

### PROGRAM SERVICES

no local studios needed!

- Network programs
- Local films (16mm)
- "Stills" from local slide projector
- Test pattern from monoscope (including individualized station pattern in custom-built tube)

from the network and provides station identification and locally inserted commercials as required. In addition, it offers an independent source of revenue—by including film and slide facilities for handling local film shows and spots, or network shows on kine recordings.

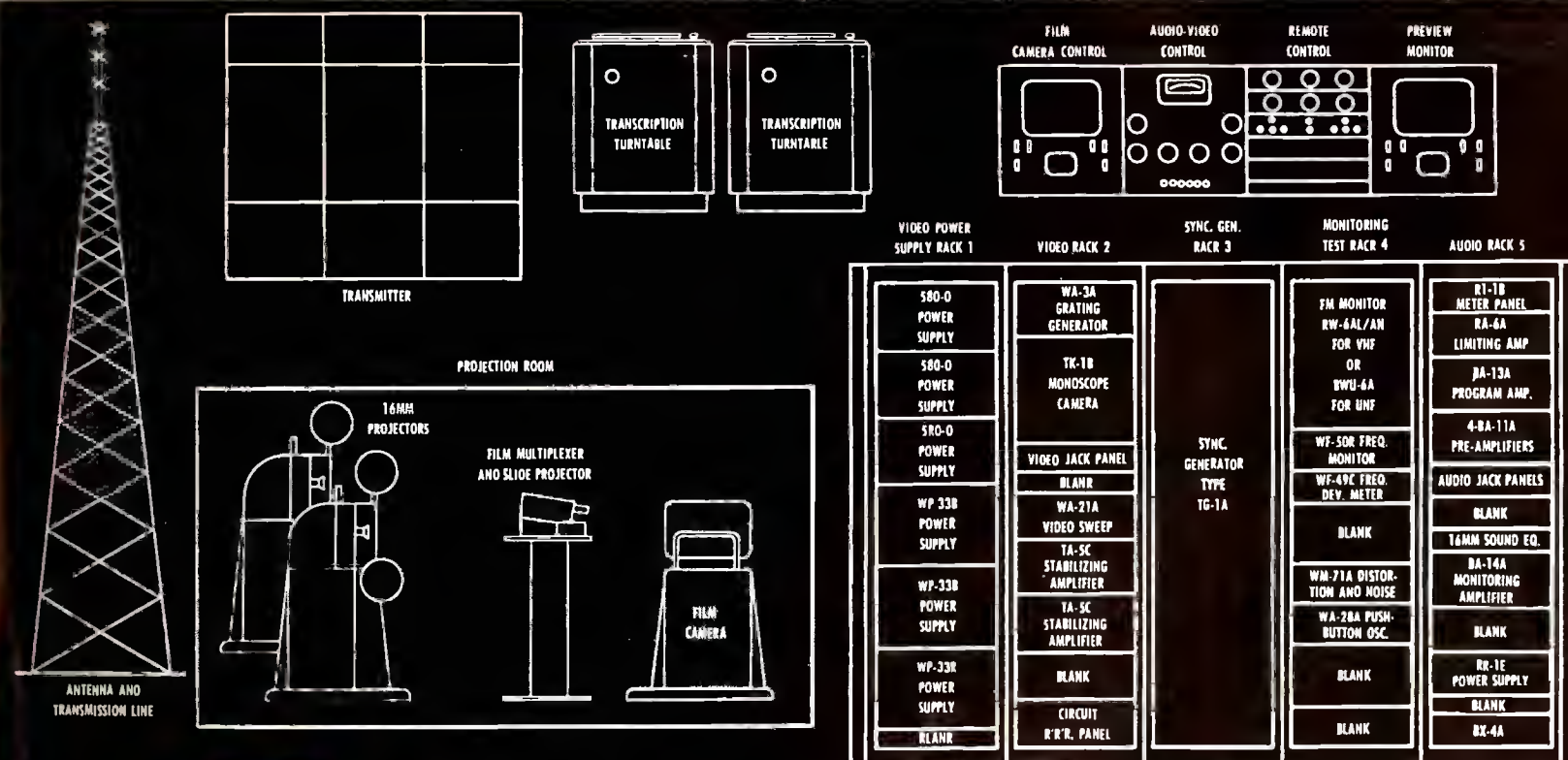
The BASIC BUY includes: A transmitter and an antenna (necessary for any TV station); monitoring equipment (required by FCC); film and slide equipment (for local programs—and extra income); monoscope camera for reproducing a test pattern of known quality (important for good station operation and as an aid to receiver adjustment); and a control console that saves operator time and effort (it enables one technical

man to run the station during nearly all "on-air" periods).

RCA's BASIC BUY can be used in combination with any RCA TV transmitter and antenna, of any power—VHF or UHF. Matched design and appearance make it easy to add facilities any time (you need never discard one unit of a basic package). And note this: *RCA BASIC UNITS ARE IDENTICAL TO THE RCA UNITS USED IN THE BIGGEST TV STATIONS!*

RCA's BASIC BUY is already being adopted by many TV station planners. Let your RCA Sales Representative work out a flexible package like this for you—show you how to do the most with the least equipment!

### This is what the BASIC BUY includes!



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT  
CAMDEN, N.J.



**ON KMA  
YOUR SALES  
MESSAGE REACHES  
1,705  
CITIES and TOWNS**



If you think the word "Mid-west" means Omaha and Des Moines, then you have 1,703 more guesses coming.

For in the 1/2 Millivolt day-time contour area served by KMA, are over 2,500,000 Rich-From-The-Soil Americans! They live in 1,705 cities and towns and on hundreds of thousands of farms. As a matter of fact, in the entire KMA area, there are only 17 towns with a population over 10,000.

These midwesterners prefer rural programming because they live predominantly in rural areas. Their favorite station for over 27 years has been KMA—the station that programs to their taste.

**KMA—Shenandoah, Iowa**

In Omaha, it's Television Station KMTV (Channel 3) with 9 out of the top 10 TV programs. (July-August Pulse Survey) Contact Katz Agency today.

Under Management of  
**MAY BROADCASTING CO**  
Shenandoah, Iowa

# 510 Madison

## CANADIAN ISSUE

It was nice of you to ask me to comment on the influence and power of radio in Canada.

Radio, which in a few short years has become practically a necessity in the homes of our people, wields a tremendous influence in their thoughts and habits. The spoken word, being more potent than the written word, and reaching the people directly in their homes, has changed and broadened their outlook. The radio keeps them fully informed on daily events happening throughout the world and enlightens them on many subjects.

Radio, in enabling all sides of a question to be brought to the attention of our citizens, is definitely a strengthening factor in democracy. If a person is denied expression through the press, there is left to him the medium of the radio through which he may be heard. This is good protection. I, personally, have proved how anxious the public are to hear the truth from one by radio.

**ALLAN A. LAMPORT, Mayor**  
*Toronto, Ontario, Canada*

• Mayor Lamport waged his successful election campaign entirely by radio, was elected against the opposition of the entire Toronto press.

The special Canadian section of SPONSOR is a splendid piece of work, and you are to be congratulated.

Designed primarily for the U.S. reader, the range of information and the style of presentation will make it of great use to all Canadian radio and TV people who lay their hands on it.

**ALBERT A. SHEA**  
*Communications Research*  
*Toronto, Canada*

## COMMERCIAL REVIEWS

We appreciate the fine review given to Wheaties in your Commercial Reviews column, July 28th issue, but we do wish to correct your misinformation that Dancer-Fitzgerald-Sample is the Wheaties agency. They are not; we are—have been for 15 years. Would you publish a correction?

**KEN POTTLE, V.P.**  
*Knox Reeves Advertising, Inc.*  
*Minneapolis*

## STOCKS ON THE AIR

I want to let you know what a fine job you did on the "Stocks on the Air" article in your July 28th issue.

You certainly covered the field in a very comprehensive fashion. As you probably discovered, the use of broadcasting to sell securities is still largely in the exploratory stage. However, there is a fine potential here and I think you will see more and more activity as time goes by.

**EDWIN R. ROONEY, JR.**  
*Radio and Television Director*  
*Doremus & Co.*  
*New York*

## FALL FACTS

In your July 14 issue, you list 13 episodes (in the can) available on our *Craig Kennedy Criminologist* series. Please be advised that we had 26 *Craig Kennedy's* available a month or so prior to your publication date.

We have another series entitled *The Thrill of Your Life* which has also been available for some time and I don't see why it was not included in your list of programs.

**ADRIAN WEISS**  
*Louis Weiss & Co.*  
*Los Angeles*

Re: page 44, your issue of 14 July, 1952.

Come, come! Stopette still sponsors and expects to continue sponsoring the TV version of "What's My Line."

**MONTGOMERY N. MCKINNEY, V.P.**  
*Earle Ludgin & Company*  
*Chicago*

## NEGRO MARKETS

I see in your August 11th issue that WSAI, Cincinnati, protests its listing as a station carrying 50% of its programs beamed at a Negro audience.

The feature in your July issue on Negro programming was extremely interesting and valuable; however, may I correct the same error accorded WSAI. We have some definite beamed programs to the Negro group which enjoy enviable rating and commercial results—but, our fractional programming on this score amounts to only about 20% of our schedule. We, of course, value and respect this audience, and have attempted programs aside from the strict "race music" shows. One of

## SPONSOR





*Sparks fly . . .*

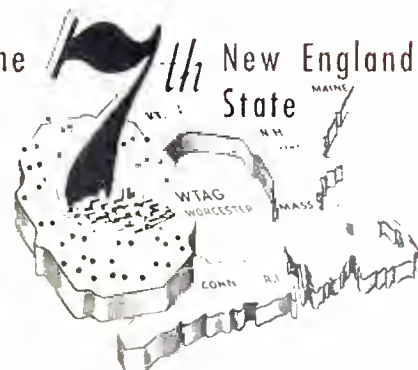
and sales ignite in this busy Central New England region served by WTAG. It's a "state" apart . . . a happy balance of bustling industries and rural communities. It's a year-round market of steady demand, with buying power that rates the top bracket nationally. Through WTAG alone, you make contact with the *complete* audience here, an audience that year after year gives the greatest share of its loyalty to WTAG . . . because it gets the best blend of network and local programs.

the picture is great in the

WTAG

AND WTAG-FM  
580KC BASIC CBS

WORCESTER, MASSACHUSETTS



REPRESENTED BY RAYMER





## This man is now being sold a food freezer

Today radio entertains, informs and *sells* people wherever they go.

*In fact, the average American spends more time with radio than with magazines, TV, and newspapers combined.*

People listen to radios in cars, kitchens, yachts, bedrooms, living rooms, trains, canoes, bars, terraces, hotels, restaurants, beaches, deserts, mountain-tops, airplanes.

Right now there are 105,300,000 radio sets in the country. From coast to coast, virtually *every* home is a *radio* home—and over half of them have *two or more* sets.

In automobiles alone, there are 27,424,500 radios. At any given moment, over one-third of the radio-equipped cars on the road have their sets in use.

And last year Americans bought 12,775,000 *new* radio sets!

Radio reaches its vast audience at *far* lower cost than any other medium—whether by nation-wide networks or local stations.

No doubt about it:

The smartest buys in all advertising are being made in radio. And they're being made *right now*.



**Broadcast  
Advertising  
Bureau, Inc.**

BAB is an organization supported by independent broadcasters, networks and station representatives all over America

270 PARK AVE., NEW YORK CITY

**SPONSOR**



the most successful of these has been the broadcasting, for the past three years, of the entire football schedule of Sterling High School—one of the largest Negro schools in the state. The play-by-play is done by a member of the faculty of Sterling, while commercials and color are done by a regular WESC sports man.

Before closing, let me once again thank SPONSOR for this and other valuable series, including the Fall Facts issue. Your magazine is still tops in the field!

DAVID A. MOSS, *Program Dir.*  
WESC  
Greenville, S. C.

Your July 28th issue containing the Negro radio section was excellently done. I was very much disappointed that you did not include KWKH in this article. In your previous story on "The Forgotten 15,000,000," you included a large picture of Ray Bartlett, our "Groovy Boy." Even that time, however, no mention was made of the phenomenal results obtained on this program.

HENRY B. CLAY, *Exec. V.P.*  
KWKH  
Shreveport, La.

read with great interest the story on Negro broadcasting. However, it disappointed us because it disregarded the facts regarding stations beamed at Negroes in Atlantic City.

Station WFPG has the only regular daily broadcast for Negroes by a Negro disk jockey, namely Jessie Morris, wife of Chris Columbo of Louis Jordan's band. She was formerly featured singer at the Follies Bergeres, and a U.S.O. performer as well as a New York night club singer. She does the only daily show for the Negro circulation of some 18,000 in Atlantic City.

FRED WEBER  
WFPG  
Atlantic City, N. J.

• SPONSOR consulted with experts in the field of Negro programming before compiling the sample list (see 28 July issue, page 74) of stations beaming programs at Negroes. The editors regret the above-mentioned oversight which occurred despite careful researching.

#### CO-OP RADIO

Having read both your article on co-op advertising and readers' comment on the article, I am unable to resist your invitation to add to the comments already received.

Most of the harm of co-op deals has been covered well in your excellent article. But still another sorry result of the indiscriminate use of the co-op privilege is the salesman who has become a slave of his own weakness and cannot sell without leaning on the crutch of manufacturer's cooperation—if, indeed, reliance on co-op funds to dangle as bait in front of a skeptical "sponsor" can be dignified by the term, selling, in all cases.

While we have not run into the shame of double-billing in our own personal radio experiences, we have come across at least one salesman who has worked at various times for various stations and who, even today, seldom lands a contract without the fortifying support of the co-op funds.

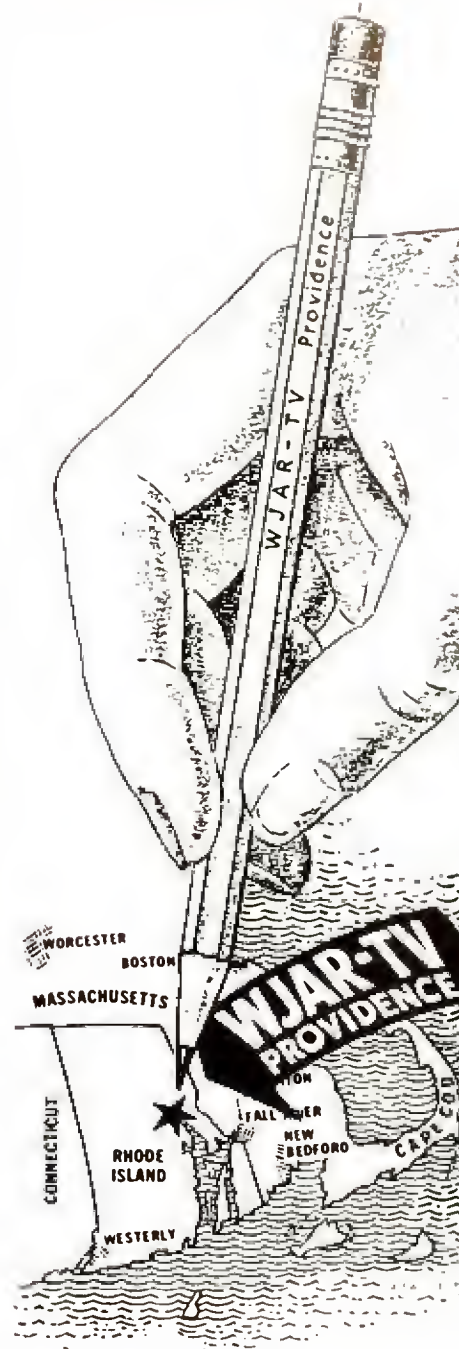
The most frightening aspect of this type of selling (in the eyes of radio men with respect for the trade) is that the salesman becomes a victim of the opiate he himself has concocted. Under the influence of his stupefying poison, he soon forgets that he is not actually selling at all. He becomes an habitue of "Appliance Row," leaving the really lucrative radio accounts, who have enough confidence in radio and in good radio selling to sign up without promise of co-op funds, to the younger, up-and-coming radio reps.

The co-op plan, honestly applied and intelligently used, serves a useful purpose. Through the plan, legitimately practised, a conscientious sponsor who may be a little short on ready cash gets a friendly boost from the manufacturer and, because of this co-operation, is more willing than ever to see that the name brand gets the lion's share of attention in his store's radio and display-advertising campaigns.

But it's comforting to hear that radio men in other parts of the country feel that the crimes perpetrated under the name of co-op selling should be brought out into the open, to be discussed, evaluated, measured as to the results they produce. No one wins—the station management, the salesman, nor the sponsor—when the co-op plan is ridden to exhaustion merely to get commercial names on the log.

And in cases where a radio station actually does fall for the shame of double-billing, the radio field has admitted another pseudo-advertiser who is not actually sold on radio. He is on the air only because he is getting something for nothing. With the offending  
(Please turn to page 83)

## PINPOINT YOUR PERSISTENT SALESMAN

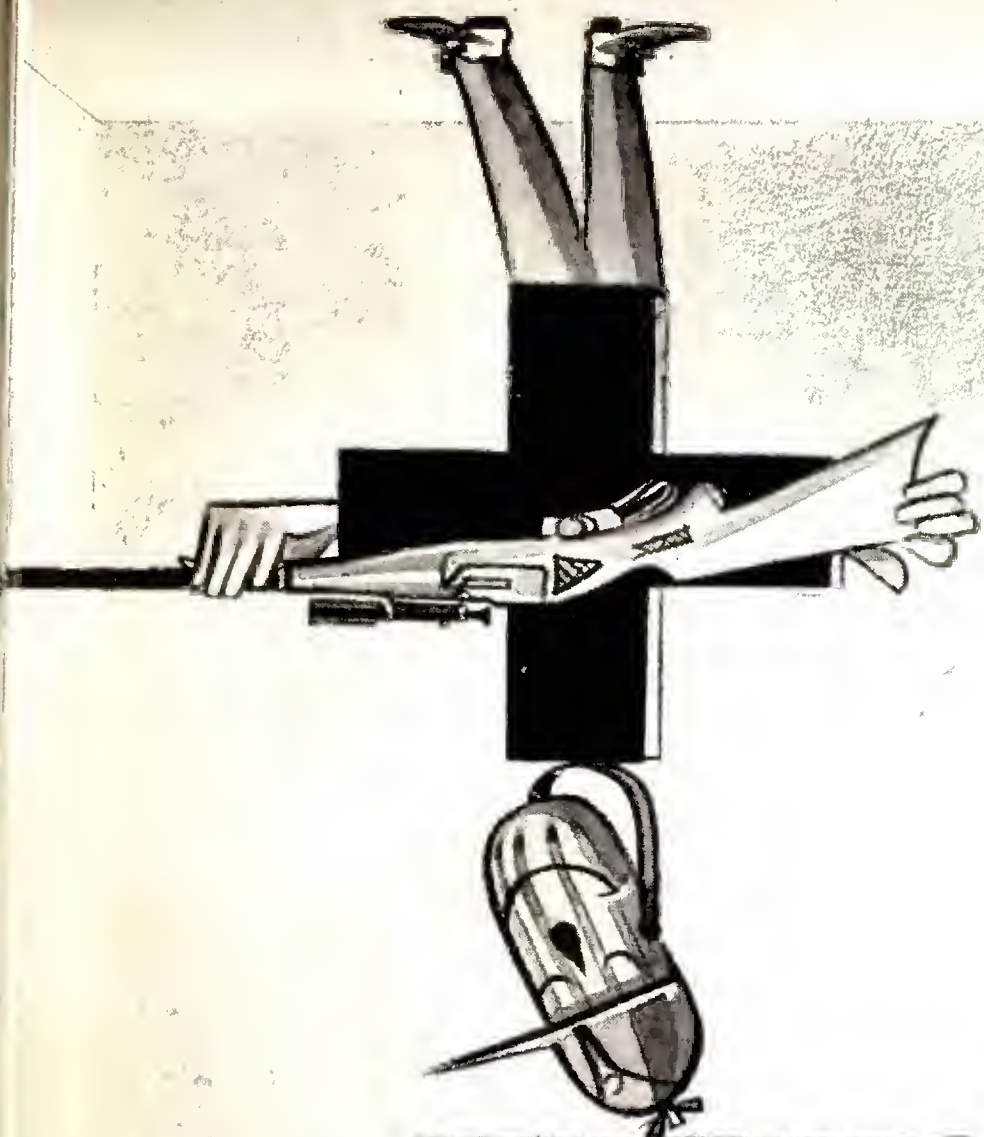


UNDUPLICATED  
COVERAGE IN  
225,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 675,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND

Represented Nationally by  
**Weed Television**  
In New England — Bertha Bannan



416 STATIONS



NETWORK "Z"



NETWORK "Y"



NETWORK "X"





# *big game takes big gun*

Let's not beat about the bush. There's *big game* at stake in "Non-TV America".

Here is a 45-state tract of over 17,000,000 *radio-only* families, dwelling beyond reach of TV—more, in fact, than there are TV families in the rest of America.

Here are some 60,000,000 people—as many, in fact, as there are in all 477 U.S. cities of over 25,000 population.

Big game...worthy of the best gunning equipment available to advertisers today.

And the big gun needed for this big game has now been identified.

A 1,000,000-interview research into all of "Non-TV America" (by J. A. Ward, Inc.; Feb.-Mar., '52) reveals that *Mutual* is the name of the network regularly dialed by 41% of all the radio sets in these 45 states...compared to 22% for the next-best network.

Over on the opposite page, the trophies won by all four networks are hung up—together with the gun-rack revelation of *why* Mister PLUS bags the best:

Mutual serves "Non-TV America" with 416 stations...more than all other networks combined. (MBS serves *all* America with 560 stations, don't forget.)

If you agree that a prime sales trophy would decorate *your* board-room nicely, we invite you to sight along the gun barrel of the Mutual Network.

the **MUTUAL** network of 560 affiliates

THE NUMBER ONE ROUTE TO NON-TV AMERICA...AND THE LOWEST-COST ROUTE TO ALL AMERICA





The **XL** Stations

## RESULTFUL ADVERTISING

*on the XL Stations Pays Big  
Dividends Continuously.*

KXL PORTLAND	•	KXLY SPOKANE	•	KXLF BUTTE	•	KXLL MISSOULA	•	KXLJ HELENA	•	KXLK GREAT FALLS	•	KXLQ BOZEMAN
New York 17, N. Y. 347 Madison Avenue The Walker Company				Hollywood 28, Calif. 6381 Hollywood Blvd. Pacific Northwest Broadcasters				San Francisco 4, Calif. 79 Post Street Pacific Northwest Broadcasters				Chicago 1, Illinois 360 North Michigan The Walker Company



# New and renew

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle Co Bayuk Cigars Inc	Dancer-Fitzgerald-Sample Ellington	CBS TV 42 DuMont 6	Jackie Gleason Show; Sat 8-9 pm; 4 Oct; 52 wks Ringside Interviews; M 10:45-11 pm; 8 Sep; 52 wks
General Electric Co Kellogg Co Kellogg Co Thomas Leeming & Co Inc	Young & Rubicam Leo Burnett Leo Burnett William Esty	NBC TV 55 ABC TV 63 CBS TV 29 CBS TV 42	I Married Joan; W 8:30-9 pm; 15 Oct; 52 wks Super Circus; Sun 4-4:30 pm; 28 Sep; 52 wks Houseparty; T, F 3-3:15 pm; 2 Sep; 52 wks Jackie Gleason Show; Sat 8-9 pm; 11 Oct; 52 wks
Schick Inc	Kudner	CBS TV 42	Jackie Gleason Show; Sat 8-9 pm; 20 Sep; 52 wks
Sealy Inc	Olian	CBS TV 42	Balance Your Budget; Sat 10-10:30 pm; 18 Oct; 52 wks
Wine Corporation of America	Weiss & Geller	DuMont 35	Where Was I?; T 9-9:30 pm; 2 Sep; 52 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Best Foods Inc Borden Co	Earle Ludgin Doherty, Clifford & Shenfield	CBS TV 53 NBC TV 27	Garry Moore; W 1:45-2 pm; 17 Sep; 52 wks Treasury Men In Action; Th 8:30-9 pm; 28 Aug; 52 wks
Carnation Co Curtis Publishing Co Firestone Tire & Rubber Co General Foods Corp Goodyear Tire & Rubber Co	Erwin, Wasey BBDO Sweeney & James Benton & Bowles Young & Rubicam	CBS TV 63 DuMont 17 NBC TV 48 CBS TV 38 NBC TV 58	Burns & Allen; alt Th 8-8:30 pm; 9 Oct; 52 wks Keep Posted; T 8:30-9 pm; 7 Oct 52 wks Voice of Firestone; M 8:30-9 pm; 1 Sep; 52 wks Mama; F 8-8:30 pm; 5 Sep; 52 wks Goodyear Playhouse; alt Sun 9-10 pm; 12 Oct; 52 wks
Mars Inc	Leo Burnett	ABC TV 63	Super Circus; 4:30-5 pm; 14 Sep; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WHYN, Holyoke-Springfield, Mass. WHYN-TV, Holyoke-Springfield, Mass.	MBS Unannounced	Branham, N. Y. Branham, N. Y.
WLAC, Nashville WMRY, New Orleans WNEL, San Juan, Puerto Rico WPEN, Philadelphia	CBS Independent Independent Independent	Katz, N. Y. Gill-Keefe & Perna, N. Y. Pan American Broadcasting Co, N. Y. Gill-Keefe & Perna, N. Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Brown & Williamson Tobacco Corp	Ted Bates	WNBK, Cleve.	10-sec stn break; 24 Aug; 52 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WNBK, Cleve.	1-min annmt; 28 Aug; 52 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WABD, N. Y.	20-sec annmt; 8 Sep; 52 wks (n)
Clark Brothers Chewing Gum Co	McCann-Erickson	WRGB, Schen.	1-min partic; 1 Sep; 13 wks (n)
Cluett, Peabody & Co	Young & Rubicam	WNBK, Cleve.	15-min prog; 6 Oct; 52 wks (n)
Deering, Milliken & Co	Young & Rubicam	WABD, N. Y.	1-min partic; 26 Aug; 10 wks (n)
	Young & Rubicam	WRGB, Schen.	20-sec annmt; 30 Aug; 13 wks (r)
Duffy-Mott Co Inc	Young & Rubicam	WBZ TV, Boston	20-sec annmt; 31 Aug; 13 wks (r)
Duffy-Mott Co Inc	Young & Rubicam	WPTZ, Phila.	20-sec annmt; 1 Sep; 13 wks (r)
Duffy-Mott Co Inc	Young & Rubicam	WNBQ, Chi.	20-sec annmt; 2 Sep; 13 wks (r)
Duffy-Mott Co Inc	Young & Rubicam	WNBK, N. Y.	20-sec stn break; 6 Sep; 13 wks (r)

Numbers after names refer to New and Renew category

► In next issue: New and Renewed on Networks, New National Spot Radio Business.  
National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

W. D. Ayres (5)  
Lloyd Smithson (5)  
A. M. Wyman (5)  
E. F. Stenerson (5)  
Arthur Clifford (5)



New and renew

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Flako Products Corp	H. B. LeQuatte	WABD, N. Y.	10-sec anncmt; 12 Aug; 13 wks (n)
Greyhound Bus Lines	Beaumont & Hohman	WABD, N. Y.	20-sec anncmt; 13 Sep; 13 wks (n)
Grove Laboratories Inc	Harry B. Cohen	WBZ TV, Boston	20-sec anncmt; 29 Sep; 22 wks (n)
Hamilton Watch Co	BBDO	WNBW, Wash.	30-min film; 6 Oct; 52 wks (n)
International Silver Co	Young & Rubicam	WNBK, Cleve.	30-min film; 12 Oct; 52 wks (n)
Kaiser-Frazer Dealer Associations	William H. Weintraub	WABD, N. Y.	15-min film; 11 Sep; 7 prog (n)
Lever Brothers Co	BBDO	WABD, N. Y.	20-sec anncmt; 19 Aug; 13 wks (n)
Liebmann Breweries Inc	Foote, Cone & Belding	WABD, N. Y.	5-min film; 18 Aug; 4 wks (n)
M. J. Merkin Paint Co	Reiss	WNBTV, N. Y.	1-min partic; 5 Sep; 52 wks (n)
Philip Morris & Co	Biow	WBZ TV, Boston	10-min prog; 9 Sep; 52 wks (n)
Philip Morris & Co	Biow	WNBTV, N. Y.	5-min prog; 9 Sep; 52 wks (n)
National Biscuit Co	McCann-Erickson	WABD, N. Y.	20-sec anncmt; 2 Sep; 52 wks (n)
National Biscuit Co	McCann-Erickson	WNBQ, Chi.	20-sec anncmt; 4 Sep; 52 wks (n)
National Biscuit Co	McCann-Erickson	WABD, N. Y.	20-sec anncmt; 6 Sep; 52 wks (n)
National Biscuit Co	McCann-Erickson	WNBTV, N. Y.	20-sec stn break; 7 Sep; 52 wks (n)
Pacific Mills	J. Walter Thompson	WBZ TV, Boston	1-min anncmt; 2 Sep; 13 wks (n)
Sun Oil Co	Hewitt, Ogilvy, Benson & Mather	WABD, N. Y.	20-sec anncmt; 28 Sep; 13 wks (n)
Sunshine Biscuits Inc	Cunningham & Walsh	WNBTV, N. Y.	20-sec anncmt; 1 Sep; 18 wks (r)
Sunshine Biscuits Inc	Cunningham & Walsh	WPTZ, Phila.	20-sec anncmt; 1 Sep; 17 wks (r)
Vick Chemical Co	BBDO	WPTZ, Phila.	20-sec anncmt; 19 Sep; 20 wks (n)
Stephen F. Wehitman & Son Inc	Ward Wheelock	WNBQ, Chi.	20-sec anncmt; 5 Sep; 52 wks (n)
Stephen F. Wehitman & Son Inc	Ward Wheelock	WNBK, Cleve.	20-sec anncmt; 3 Sep; 52 wks (n)
Stephen F. Wehitman & Son Inc	Ward Wheelock	KNBH, Hlywd.	20-sec anncmt; 6 Sep; 52 wks (n)
Yonkers Trotting Association Inc	Al Paul Lefton	WABD, N. Y.	1-min partic; 15 Sep; 3 wks (n)

### 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William D. Ayres	Studebaker Corp, South Bend, pub rel div	Grant, Detroit, pub rel dir
Vincent E. Butterly	Wilding Productions, Detroit, exec	Zimmer, Keller & Calvert, Detroit, act mgr
Arthur Clifford	Holden, Clifford, Flint, Detroit, vp	Whipple & Black, Detroit, vp
Clifford Dillon	Dancer-Fitzgerald-Sample, N. Y., copy chief	Ward Wheelock, N. Y., vp
W. Arthur Fielden	Campbell-Ewald, Detroit, exec	Media Inc, Miami, vp, gen mgr
Joseph P. Hardie	Bristol-Myers, N. Y., sls vp	SSCB, N. Y., vp
Mann Holiner	Lennen & Mitchell, N. Y., radio-ev vp	Kudner, N. Y., radio-tv dir (Republican natl com- mittee acct)
Tomas Gayle Johnston	Hewitt, Ogilvy, Benson & Mather, N. Y., vp	Geyer, Newell & Granger, N. Y., assoc copy dir
Maitland Jones	Hutchins, N. Y., natl adv vp	Lennen & Mitchell, N. Y., vp, copy chief
Milton L. Kiebler	Benton & Bowles, N. Y., mgr outdoor space buy- ing dept	Same, media superv
Dave E. Larsen	Bon Marche, Seattle, merchandising exec	Walter McCreery, Beverly Hills, dir new business dept
Paul Manning	Producer-writer	Kudner, N. Y., radio-tv dir (Republican natl com- mittee acct)
Thomas M. McDonnell	Foote, Cone & Beding, N. Y., dir radio-tv prod	Same, dir prog development
Wendell C. Moore	Campbell-Ewald, Detroit, asst media dir	Grant, Detroit, media superv (Dodge passenger car acct)
Daniel Potter	Benton & Bowles, N. Y., media dir (P&G)	Same, vp, media dir
Mark Reardon	Maxon, Syracuse, acct exec	Gardner, St. L., acct mgr
Lee M. Rich	Benton & Bowles, N. Y., asst media dir	Same, media superv
Herbert Selby	Benton & Bowles, N. Y., media dir (18 accts)	Same, vp, media dir
James Simmons	Merchandising and sales	Yambert-Prochnow, Beverly Hills, vp
Lloyd Smithson	WKRC-TV, Cinc., prog dir	Smithson, Wyman & Withenbury, Cinc., creative planning vp (new agency at Enquirer Bldg.)
Erwin Spitzer	Hirshon-Garfield, N. Y., vp	Kudner, N. Y., copy staff
Edmund F. Stefenson	J. Walter Thompson, N. Y., acct exec	Maxon, Detroit, acct exec
Morris F. Tandy	Smith, Taylor & Jenkins, Pittsb., acct exec	Edward M. Power, Pitts., acct exec
Phil Thompson	Cecil & Presbrey, N. Y., radio-tv comml superv	Kudner, N. Y., copy staff
Russell N. Withenbury	Rowe & Wyman, Cinc., acct exec	Smithson, Wyman & Withenbury, Cinc., exec vp new agency at Enquirer Bldg.)
George Wolf	Foote, Cone & Belding, N. Y., radio-tv prog mgr	Same, dir radio-TV prod
Allan M. Wyman	Rowe & Wyman, Cinc., vp	Smithson, Wyman & Withenbury, Cinc., pres (new agency at Enquirer Bldg.)

### 6. New Agency Appointments

WAUD, Auburn, Ala., formerly LBS, now ABC  
WDUN, Gainesville, Ga., formerly LBS, now ABC  
WFRP, Savannah, Ga., formerly LBS, now ABC  
WMEV, Marion, Va., formerly LBS, now ABC

WMGA, Moultrie, Ga., formerly LBS, now ABC  
WSKB, McComb, Miss., now ABC (new station)  
WWPF, Palatka, Fla., formerly LBS, now ABC

Numbers after names  
refer to New and Re-  
new category

Mark Reardon (5)  
W. A. Fielden (5)  
Erwin Spitzer (5)  
J. P. Hardie (5)  
Clifford Dillon (5)

T. G. Johnston (5)  
Paul Manning (5)  
Maitland Jones (5)  
Herbert Selby (5)  
Daniel Potter (5)





# More Samples from the WHO Mailbag

Dear Mr. Shelley:

We thank you sincerely for your service announcing the funeral of Curtis Benskin of our city. Yes the announcement was made at about 7:39 or 40. Since we have no news paper in Wesley, and the county papers would be published too late Thurs. so your service was perfect, covering Wesley—and burial at Metz—beyond Colfax.

The relatives and friends of the family are scattered—residing near Metz—Grinnell—Laurel—and up here at Whittemore—Ft. Dodge—and Emmetsburg. Our church was well filled at 9:15 and more than 100 people from near Metz attended. The WHO service is greatly appreciated.

Sincerely,

(REV.) J. A. RIGGS

Wesley, Iowa

Dear Mr. Loyet:

May I take this opportunity to thank you most sincerely for the interest taken by your station in giving news and broadcast time to the annual Hawkeye Boys State held at Camp Dodge. I want especially to thank you for working in the important officers of Hawkeye Boys State on the regular Governor's Hour program on Saturday, June 9th.

We have received several favorable comments on the program in addition to those expressed by Governor Beardsley, himself.

We have appreciated the hearty cooperation of Radio Station WHO in the past and are grateful for the time which has been allotted for American Legion programs and activities.

Sincerely yours,

A. F. FABER

Director of Public Relations

Iowa Department  
The American Legion  
Des Moines 9, Iowa

Dear Mr. Woods:

On behalf of all our patients and Special Services, may I extend sincere thanks and appreciation for making possible the Barn Dance Frolic. It was a very excellent program and one that all patients enjoyed.

We appreciate the thoughtfulness and interest of WHO on behalf of the hospitalized veterans. The cooperative and unselfish attitude of the individual participants created a warm feeling as well as an excellent performance. Please extend our thanks to all.

Very sincerely yours,

L. E. HUNN

Chief, Special Services

Veterans Administration Center  
Des Moines, Iowa

Dear Mr. Shelley:

Just a little note of very sincere appreciation to you and the WHO news staff for being so kind in broadcasting the announcement of the cancellation of the Simpson College Choir Concert at Hoyt Sherman Place last night.

This willingness on the part of your staff to render such service is a very gracious act and I want you to know that there is one man over here who appreciates it.

Very sincerely yours,

EDWIN EDGAR VOIGT

President

Simpson College  
Indianola, Iowa

Dear Sirs:

One of the finest things your station has done in a long time was to broadcast the concert by the Iowa Bandmasters Band. The music was fine and it was a thrill to hear them. With the large number of high school students interested in band music there is a large listening audience. The Cities Service Band is making a large place in the habits of the American listening audience. Thank you very much for these two concerts.

Sincerely,

CALVIN D. LOWELL

CWO 34th Inf Div Band Iowa NG  
Fairfield, Iowa

Dear Mr. Woods:

As chairman of the Holy Week Noon-day Services sponsored by the Ministerial Association of Des Moines I want to thank you for the assistance you gave us in placing the facilities of your radio station at our disposal. We sincerely appreciate this cooperation in making possible one of the finest seasons we have had.

Sincerely yours,

MARVIN O. SANBURY

University Christian Church  
Des Moines 11, Iowa

Dear Mr. Loyet:

Just a line to thank you and Herb Plambeck for the wonderful time a group of friends from my World War II outfit had as guests of WHO Saturday.

Saturday was the first time in six years we fellows and our wives have had a chance to meet as a group. It was through Herb's efforts that the meeting was such a huge success. We all enjoyed every minute of it and want you to know that you have gained several more staunch supporters for your fine station.

Sincerely yours,

WILLIAM A. BUCHHOLZ

Des Moines 7, Iowa

**F**ew professional advertising men, we suppose, have ever written a personal letter to a radio station. Therefore it may be difficult for you to realize why WHO gets *mailbags* of personal letters—to understand the feelings of friendship and *inter-dependence* that exist between WHO and its listeners. . . .

Read these few typical letters, and we believe you'll get some new ideas of what WHO *means* in Iowa Plus—what WHO can mean to advertisers, too. . . .

**WHO**  
+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives







WHEN  
YOU  
CHOOSE  
CANADA'S  
FIRST  
STATION...



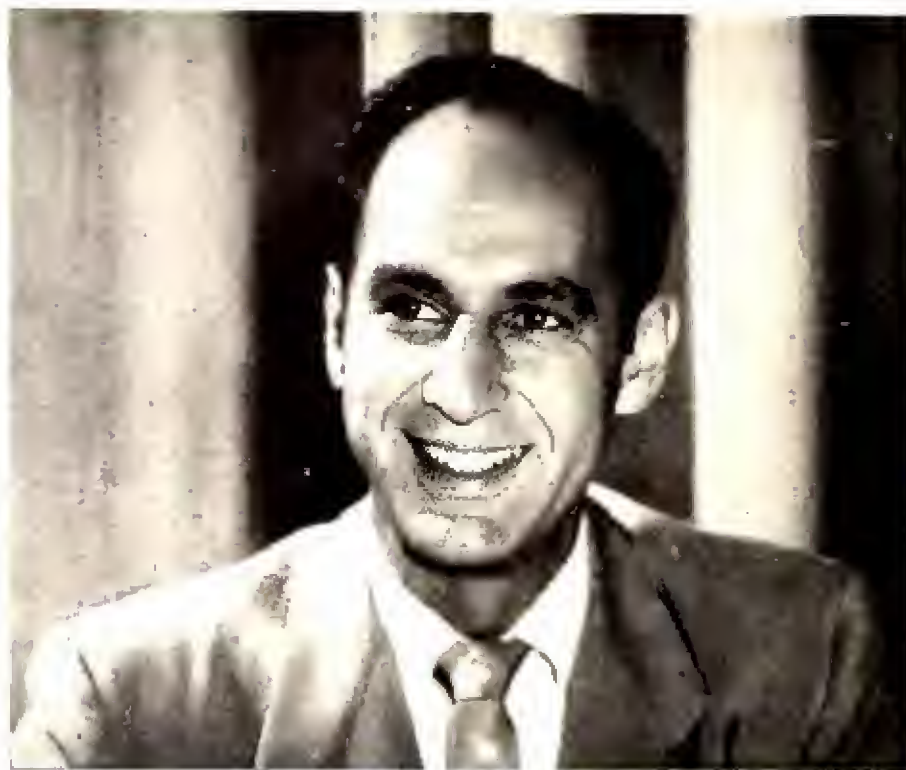
in  
**3**  
years

Population up 11.4%  
Retail Sales up 36.9%  
CF CF local sales up 300%  
CF CF Rates up less than 15%

*Based on latest SM figures.*

**CF CF**

In the U.S., see Weed & Co.  
In Canada, All-Canada.



**Mr. Sponsor**

**Martin Michel**

Radio-TV Director  
20th Century-Fox Film Corp., New York

20th Century-Fox is utilizing every ad medium at its disposal to convince homebodies that "Movies (20th Century-Fox, that is) are better than ever!" The task of getting reluctant moviegoers away from living room radios and TV sets goes to Martin Michel, Newark-born radio-TV director. Still in his 30's, Michel has the radio-TV background and knowledge in which Hollywood has shown interest just recently.

Since his teens Michel has written for the theatre and worked for radio stations and newspapers. Before the war he spent three years writing and preparing copy for WHN's programming department.

After the war Michel took post graduate work at Columbia University. When 20th Century-Fox needed a man with ideas for and a knowledge of radio Michel was ready.

"When I came to 20th Century-Fox at the end of 1949," says Michel, "they were using radio on and off without advance planning. And, mind you, reading printed media copy. Imagine an announcer trying to properly phrase those long-winded sentences."

Michel, with lots of ideas on the subject, soon changed this, working in close cooperation with S. Charles Enfield, 20th Century's vice president in charge of advertising and publicity.

First campaign for Michel, a national one, was for "12 O'Clock High." Announcements were ideally tied in with New Year's Eve, the approach of a new year being an ideal reminder of the picture title. Says Michel: "If one announcement will do for *any* picture then it's no good for our purposes." (See: Movies on the air, p. 38.)

Most campaigns are local and timed to theatre opening dates. The main thought hammered home is: "Give the announcement a gimmick twist to attract interest." Michel and Enfield have done that with "Kangaroo" and "With a Song in My Heart." They are planning big things for Hemingway's "The Snows of Kilimanjaro," 20th's big picture of the year. (Annual radio-TV expenditure varies from \$100,000 to \$500,000 depending upon exploitation plans, agency: Charles Schlaifer & Co.)

When not concerned with promoting these epics on radio and TV, Michel sticks close to home, collecting early American antiques and doing interior decorating. Proudest achievement: two sons whom he calls his "favorite short subjects." ★ ★ ★



# HIT 'EM WHERE THEY'RE LOOKING!



and in Detroit they're sure looking at  
**WJBK-TV because:**

## 8 OUT OF 10 TOP TV SHOWS ARE ON CHANNEL 2

Isn't this the best reason in the world for  
giving your selling message the extra sock  
that only WJBK-TV can give you in Detroit?

### Here Are the Top Ten TV Shows in Detroit:

- |      |                              |         |
|------|------------------------------|---------|
| 1st  | BOSTON BLACKIE.....          | WJBK-TV |
| 2nd  | GODFREY'S TALENT SCOUTS..... | WJBK-TV |
| 3rd  | WHAT'S MY LINE?.....         | WJBK-TV |
| 4th  | BOXING.....                  | WJBK-TV |
| 5th  | BIG TOWN.....                | WJBK-TV |
| 6th  | DANGER.....                  | WJBK-TV |
| 7th  | DRAGNET.....                 | WWJ-TV  |
| 8th  | GODFREY AND HIS FRIENDS..... | WJBK-TV |
| 9th  | RACKET SQUAD.....            | WJBK-TV |
| 10th | TELEVISION PLAYHOUSE.....    | WWJ-TV  |

*According to Pulse July Program Averages*

**WJBK-TV**  
*Detroit*  
A STORER STATION  
Top CBS and DUMONT Television Programs  
National Sales Mgr., TOM HARKER,  
488 Madison, New York 22, ELDORADO 5-2455  
Represented Nationally by THE KATZ AGENCY



**Carolina  
Sales  
with  
a Boogie  
Beat**



COLOSSUS OF THE CAROLINAS



Composer and recorder of "Guitar Boogie" which sold 2,500,000 records, WBT's Arthur Smith, with his Crackerjacks, won a snug niche in the Folk Music Archives of the Library of Congress. But Arthur's sponsors know him also as a canny, consistent, air salesman whose "Corner Store" program on WBT (4-4:30 PM, M-F) beats out a double sales rhythm. To step up the tempo of your Carolina sales, ask for Arthur.

**WBT**

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*





Unique "capsule drama"—15-minute format of new Pepsi TV film makes for easier station clearances

# How Pepsi bounced back

**Revamped management, new air approach licked "bargain" flavor of early jingles and slumping sales curves, won back bottler confidence**

**over-all** In 1950 the Pepsi-Cola Co. —considered the marvel beverage operation just 10 years before—was in serious trouble. Sales had slid from a 1947 peak of \$56,453,000 to just over \$40,000,000—and they were headed even lower. In large measure, the very jingle and air advertising policies which had built the firm from a gross of \$18,390,000 in 1939 to \$37,527,000 just two years later were responsible for Pepsi's headaches.

Here's what happened, as Pepsi-Cola executives now diagnose it:

1. The original jingle had sold consumers so hard on the theme "twice as much for a nickel" that Pepsi cus-

tomers eventually built up an image of Pepsi as a cheap substitute for Coca-Cola. And, so much early emphasis had been put on 12 ounces of Pepsi for a nickel that raising the price or cutting the size of the bottle to meet rising costs was made difficult. These two psychological barriers that faced the company in 1950 had been uncovered by spending \$100,000 for research by Dun & Bradstreet, Alfred Politz, and others. Researchers found the old economy theme persisted in consumer memory even though Pepsi had dropped the theme in its advertising.

2. Caught between rising costs and consumer resistance to higher prices,

bottlers were grumbling. They looked to the parent company to help boost their total sales volume with strong advertising. Here, they felt, Pepsi was letting them down. In 1950 Pepsi advertising was scattered over a wide variety of promotional ventures. The general lack of direction and consistency in Pepsi's advertising and its lack of effectiveness lowered bottler morale. Few put their best foot forward in opening up new sales areas.

3. It was as a result of both preceding factors—lack of consumer confidence and respect for the product, plus the growing rift between Pepsi and its bottlers—that sales of Pepsi



Radio and TV are used 'round the globe by Pepsi to build export sales. Left, Africans hear Pepsi air jingles from Casablanca station; right, Pepsi's TV show in Mexico City



### Pepsi-Cola sales were slumping after 1947 until big policy switch was made in 1950

YEAR	SALES	NET INCOME	YEAR	SALES	NET INCOME
1937	\$9,930,000	\$2,100,000	1945	\$43,140,000	\$5,100,000
1938	\$13,232,000	\$3,170,000	1946	\$45,078,000	\$6,200,000
1939*	\$18,390,000	\$4,870,000	1947	\$56,453,000	\$6,700,000
1940	\$24,420,000	\$5,800,000	1948	\$46,627,000	\$3,100,000
1941	\$37,527,000	\$9,600,000	1949	\$45,631,000	\$2,100,000
1942	\$38,590,000	\$6,300,000	1950	\$40,173,000	\$1,600,000
1943	\$48,280,000	\$6,400,000	1951	\$48,700,000	\$2,600,000
1944	\$46,877,000	\$5,900,000	1952	\$52,000,000*	no accurate estimate possible

Big use of radio began

\*SPONSOR estimate

concentrate to bottlers were slipping.

But this year the company's gross is well on its way back up to the all-time 1947 peak. SPONSOR estimates the 1952 sales at \$52,000,000, some four and a half millions short of the '47 record. If current progress continues, Pepsi should catch up to this mark in 1953.

How did Pepsi bounce back? The answer is largely found in the efforts of two salesmen: Pepsi President Al Steele whose management team resold

Pepsi to the bottlers and Faye Emerson, key figure in reselling it to the public through a new TV approach.

Steele became president in 1950, succeeding Walter Mack who moved up to chairman of the board and left the company soon after. At that time, the company was spending \$4,500,000 for advertising and promotion which included: skywriting Pepsi's name several times a year over cities in the U.S., Canada, Cuba, and Mexico; annual art contests, essay contests, scholarships, youth clubs. Many of these plans were effective from a publicity standpoint. But they were a little too rich for Pepsi's blood.

Pepsi's national air advertising had practically no continuity. Pepsi had jumped in and out of a wide variety of network radio shows and TV tests, ranging from thrice-weekly newscasts on CBS in 1940 to a twice-weekly version of *Counterspy* heard on ABC in 1949 and 1950. The jingle, too, was revised and rerevised, tested in radio and TV between 1947 and 1950.

But before Steele went to work on advertising strategy he concentrated on bottler relations. An ex-Coca-Cola executive, he knew that rebuilding bottler confidence was essential.

Steele and his new management team promptly pitched in to solve two problems which had long plagued Pepsi bottlers. One of these was the Pepsi

bottle itself, which still appeared in many areas in a variety of beer-bottle colors with pasted-on labels. The other problem was to aid bottlers in establishing a beachhead in the profitable vending machine and concessionaire trade in soft drinks.

Both of these problems had been tackled by Pepsi's earlier top management, under Walter Mack, as far back as 1947. Mack had redesigned the Pepsi bottle, using white glass and an applied color label which wouldn't soak off in store coolers or bottling plants. Mack had also introduced a smaller, eight-ounce Pepsi bottle, designed for use in vending machines, ball parks, and the like.

Despite Mack's pioneer efforts, persuading bottlers to invest in the new bottles and urging them to invade the machine and concession trade had been largely defaulted by the parent firm. Not so after Steele & Co. arrived on the scene. He treated the earlier developments as though they were brand-new, and pushed them vigorously.

Tirelessly, Steele preached the value of a better-looking bottle and the profits to be made through added vending machine sales. "You get people to buy cartons for home use by making it easy for them to try Pepsi outside the home," he told Pepsi bottlers.

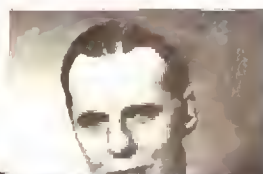
In ever-growing numbers, the bot-  
(Please turn to page 60)

### These three shape Pepsi ad plans



Pepsi President Alfred N. Steele (left), ex-Coca-Cola, sparked new campaign to win back confidence of public and bottlers after three-year slump

Agency boss Milton Biow, who took account away from Newell-Emmett in 1947, advises on ad strategy, helped design current Pepsi-Cola air approach



Advertising Director Stirling R. Wheeler, former Y&R executive, has been in charge of radio, TV and other media promotions for Pepsi since 1950



**Pepsi air career has run the gamut from catchy jingle to Faye Emerson sophistication**



## 1939, the jingle

Jingle writers Kent & Johnson satirized "class" beverage advertising in famous gag shot. Product dignity was of little concern to Pepsi; the "twice as much for a nickel" tune helped double sales 1939-'41

## 1940's, in-and-outer on net radio

Pepsi never found a success in network radio in the 1940's to match the early, phenomenal success of the jingle; sales pace began to sag after 1947, despite use of variety of shows, including "Counterspy" (above)



## 1950, la Emerson

Turning point in Pepsi air progress came with sponsorship of Faye Emerson series on TV. She added new touch of class to product, helped live down early "bargain" aspect of original Pepsi jingles

## Fall 1952, more spot radio; new TV "Betty Furness"

Present strategy of Pepsi calls for heavy spot radio campaigns with local bottlers, plus new TV film show. At left, WHK's Bill Gordon is typical of local radio shows bought by Pepsi bottlers, who also use revamped radio jingle widely. Comely Ruth Woods (right) will be Betty Furness-

type sales personality for Pepsi "Short-Short Drama" film series on NBC TV, due to start later this month. Ruth will carry on tradition started by Faye Emerson in giving sophistication to the cola drink



# Is the programing subsidy era over

**Sponsors enter 1952-53 season paying full bill on live packages; unhappy**



Network television starts the 1952-53 season with the most expensive alignment of sponsored programs to date. For the first time in the history of the medium the networks—especially CBS and NBC—are charging the full freight for their packaged programs, and no small number of sponsors are accepting the situation with grumbling resignation.

The idea of the networks insisting that the advertiser tote the entire bill for a network-produced program is a far throw from the condition that prevailed only a year ago. The networks were even then absorbing a substantial

percentage of house packages. This fall these same packages will bring not only out-of-pocket costs but, in many cases, a profit to the networks. As one philosophic sponsor put it: "It seems only yesterday that they (the networks) were wheedling us with all sorts of program concessions and suddenly we find them eating high off the hog programwise as well as from the sale of time. In my 26 years of advertising contact I've never seen the scales of a medium tip so fast."

In a survey of the TV programing situation for the fall among sponsors, ad agencies, and network executives SPONSOR gathered the following perti-

nent information, opinions, and impressions:

1. The average cost of sponsored network programs is at least 20% over what it had been last season. If TV film shows were included to arrive at a median the average cost of the sponsored ranks would be well over 30% above last year's. (Realistically, such inclusion would lend an erroneous weight, since the price formula for a film series makes it possible for the sponsor to reduce his average cost over the season through repeats of his show.)

2. Sponsors who have escalator and union increase clauses in their program

"Life with Luigi" doubles into TV at \$25,500



"Ozzie & Harriet" bring \$35,000 for radio, TV



NBC will give concession on package price if sponsor will compete with "I Love Lucy"



CBS will make exception to "full freight" policy for advertiser who tackles Milton Berle





# Can net TV?

## About cost increases

package contracts are finding the tilts much more than they had anticipated. The networks admit that this is so and here's their explanation: They themselves benefit comparatively little from the increases. And the same applies to name talent. Most of this extra money is going to the members of craft unions, because of increased scales and changed working conditions.

3. On the basis of the lineup of sponsored network TV shows for the fall as contained in the charts on pages 30-31, SPONSOR estimates that the weekly expenditure, for talent and production only, for all four networks comes to \$2,360,000. Broken down by network this estimate figures as follows: CBS, \$1,100,000; NBC, \$990,000; ABC, \$212,000 and DuMont, \$58,000. When this weekly estimate is projected on an annual basis, with due allowance made for hiatuses, the program bill on the four networks for sponsors comes to \$98,100,000. The projection for individual networks shows the following annual total program cost: CBS, \$44,800,000; NBC, \$41,300,000; ABC, \$9,400,000 and DuMont, \$2,600,000.

4. Sponsors who are entering network TV for the first time seem to prefer shows in the upper price brackets. Cases in point are the Leming Co., a co-underwriter of the \$65,000 *Jackie Gleason Show*, and the Singer Sewing Machine, which elected to make its debut with the name-studded *Four Star Playhouse*. There's also Hot Point with its alternate support of the \$35,000 *Ozzie & Harriet Show*. (The first two programs are on CBS and the last, on ABC.)

5. Among the network packages that have taken an appreciable hike as far as the sponsor is concerned is *The Colgate Comedy Hour*. Not so long ago Colgate's bill for this package came to \$40,000. The price for the coming year is \$55,000. Colgate regards the 1952-53 season with this show as the crucial one. On a cost-per-1,000 basis,

(Please turn to page 81)



"Alan Young Show," one of house packages CBS wants sponsors to pit against NBC top-raters

## Types of sponsored network TV shows

BASE: Programs scheduled for fall 1952 as reported by networks (as of 2 September 1952)

Type of program	CBS	NBC	ABC	DuMont	Total
Children's Shows	3	4	4	3	14
Comedy Variety	2	7			9
Comedy Situation	5	2	4		11
Daytime Variety	4				4
Straight Drama	5	16	2		23
Mystery & Detection	10	4	2	2	18
Soap Operas	3	1			4
Western	1	1	1		3
Forum, Discussion		3		1	4
Interview	2	1		2	5
Musical & Musical Variety	5	6		1	12
News & Commentary	2	1	2	1	6
Religious			2		2
Sports (action)	1	2		1	4
Variety	1		1	1	3
Quiz, Audience Participation	12	5	2	1	20
Total	56	53	20	13	142



# SPONSORED NETWORK TV shows

## CBS TV network sponsored shows

PROGRAM	COST	TYPE	TIME	SPONSOR	AGENCY	ORIGINATION
<i>Amos 'n' Andy</i>	\$30,000	Comedy Situation	30 min. alt/wks	Blatz Beer	W. H. Weintraub	Film
<i>Art Linkletter</i>	\$4,000 (per 1/4 hr.)	Daytime Variety	30 min. 5/wk	Green Giant Foods Lever Bros. Pillsbury Mills Kellogg Co.	Leo Burnett N. W. Ayer Leo Burnett Leo Burnett	Hlywd.
<i>Arthur Godfrey &amp; Friends</i>	\$45,000	Musical Variety	1 hr. 1/wk	Toni Co. Pillsbury Mills Liggett & Myers	Foote, Cone & Belding Leo Burnett Cunningham & Walsh	N. Y.
<i>Arthur Godfrey Time</i>	*(See note below)	Daytime Variety	45 min. 5/wk	Lever Bros. Owens-Corning Fiberglas General Motors (Frigidaire) Pillsbury Mills French Sardine Co.	Ruthrauff & Ryan Fuller & Smith & Ross Foote, Cone & Belding Leo Burnett Rhoades & Davis	N. Y.
<i>Godfrey's Talent Scouts</i>	\$20,000	Musical Variety	30 min. 1/wk	Lipton's Foods	Young & Rubicam	N. Y.
<i>Balance Your Budget</i>	\$8,000	Quiz, Aud. Partic.	30 min. 1/wk	Sealy Mattress Co.	Olian	N. Y.
<i>Battle of the Ages</i>	\$3,000	Quiz, Aud. Partic.	30 min. 1/wk	Scrutan Co.	Franklin Bruck	N. Y.
<i>Beat the Clock</i>	\$9,000	Quiz, Aud. Partic.	30 min. 1/wk	Sylvania Electric	Cecil & Presbrey	N. Y.
<i>Biff Baker, U. S. A.</i>	\$23,000	Mystery & Detection	30 min. 1/wk	American Tobacco Co.	BBDO	Film
<i>Big Town</i>	\$21,000	Mystery & Detection	30 min. 1/wk	Lever Bros.	Ruthrauff & Ryan	Film
<i>Blue Ribbon Bouts</i>	\$30,000	Boxing	appr. 1 hr. 1/wk	Pabst Beer	Warwick & Legler	Various
<i>Break the Bank</i>	\$12,500	Quiz, Aud. Partic.	30 min. 1/wk	Bristol-Myers	Doherty, Clifford & Shenfield	N. Y.
<i>Bride &amp; Groom</i>	\$15,000	Aud. Partic.	15 min. 5/wk	General Mills	D-F-S Knox-Reeves	N. Y.
<i>Burns &amp; Allen</i>	\$30,000	Comedy Situation	30 min. 1/wk	Carnation Co. Goodrich Rubber	Erwin, Wasey BBDO	Film
<i>CBS News—Douglas Edwards</i>	\$12,000	News	15 min. 5/wk	Pall Mall Cigarettes Oldsmobile	SSCB D.P. Brothers	N. Y.
<i>Candy Carnival</i>	\$12,000	Children's Show	30 min. 1/wk	M & M Candy	William Esty	Phila.
<i>City Hospital</i>	\$6,500	Mystery & Detection	30 min. 1/wk	Carter Products	SSCB	N. Y.
<i>Crime Syndicated</i>	\$14,000	Mystery & Detection	30 min. alt/wks	Schick, Inc.	Kudner	N. Y.
<i>Danger</i>	\$10,000	Mystery & Detection	30 min. 1/wk	Block Drug	Cecil & Presbrey	N. Y.
<i>Double or Nothing</i>	\$8,000	Quiz, Aud. Partic.	30 min. 3/wk	Campbell Soup	Ward-Wheelock	N. Y.
<i>Four Star Playhouse</i>	\$20,000	Drama	30 min. alt/wks	Singer Sewing Machine	Young & Rubicam	Film
<i>Fred Waring</i>	\$22,500	Musical Variety	30 min. 1/wk	General Electric	BBDO	N. Y.
<i>Garry Moore Show</i>	\$2,350 (per 1/4 hr.)	Daytime Variety	30 min. 3/wk	Best Foods (Rit) General Electric Stokeley-Van Camp	Benton & Bowles Young & Rubicam Calkins & Holden	N. Y.
<i>Gene Autry</i>	\$28,000	Western drama	30 min. 1/wk	William Wrigley	Ruthrauff & Ryan	Film
<i>Guiding Light</i>	\$10,000	Soap Opera	15 min. 5/wk	Procter & Gamble	Compton	N. Y.
<i>I Love Lucy</i>	\$27,500	Comedy Situation	30 min. 1/wk	Phillip Morris	Blow	Film
<i>It's News to Me</i>	\$10,500	Quiz, Aud. Partic.	30 min. 1/wk	Simmons Co.	Tatham-Laird	N. Y.
<i>I've Got a Secret</i>	\$7,000	Aud. Partic.	30 min. 1/wk	Toni Co. Carter Products	Foote, Cone & Belding SSCB	N. Y.
<i>Jackie Gleason Show</i>	\$65,000	Comedy Variety	1 hr. 1/wk	Schick, Inc. Leeming Co. American Chiclet	Kudner William Esty D-F-S	N. Y.
<i>Life With Luigi</i>	\$25,500	Comedy Situation	30 min. 1/wk	General Foods	Benton & Bowles	Hlywd.
<i>Longines Chronoscope</i>	\$4,000	Interview	15 min. 3/wk	Longines-Wittnauer	A. Victor Bennett	N. Y.
<i>Love of Life</i>	\$6,000	Soap Opera	15 min. 5/wk	American Home Products	Blow	N. Y.
<i>Lux Video Theatre</i>	\$18,500	Drama	30 min. 1/wk	Lever Bros.	J. Walter Thompson	N. Y.

SOURCE: Show costs are SPONSOR'S September 1952 estimates



# with their talent and production costs

## CBS TV network sponsored shows

PRDGRAM	CDST	TYPE	TIME	SPDNSDR	AGENCY	ORIGINATION
<i>Mama</i>	\$20,000	Drama	30 min. 1/wk	General Foods	Young & Rubicam	N. Y.
<i>Man Against Crime</i>	\$28,000	Mystery & Detection	30 min. 1/wk	R. J. Reynolds	William Esty	Film
<i>Mr. &amp; Mrs. North</i>	\$23,000	Mystery & Detection	30 min. 1/wk	Colgate	Sherman & Marquette	Film
<i>Music Hall (Patti Page)</i>	\$15,000	Musical Variety	15 min. 2/wk	Lever Bros. (Pepsodent Div.) R. J. Reynolds	McCann-Erickson William Esty	N. Y. Hlywd.
<i>Our Miss Brooks</i>	\$30,000	Comedy Situation	30 min. 1/wk	General Foods	Young & Rubicam	N. Y.
<i>Perry Como</i>	\$25,000	Musical Variety	15 min. 3/wk	Liggett & Myers	Cunningham & Walsh	N. Y.
<i>Quiz Kids</i>	\$5,000	Quiz	30 min. 1/wk	Cats Paw Rubber	S. A. Levynes	Chicago
<i>Racket Squad</i>	\$17,000	Mystery & Detection	30 min. 1/wk	Phillip Morris	Blow	Film
<i>Schlitz Playhouse</i>	\$23,500	Drama	30 min. 1/wk	Schlitz Beer	Lennen & Mitchell	Film
<i>Search for Tomorrow</i>	\$6,500	Soap Opera	15 min. 5/wk	Procter & Gamble	Blow	N. Y.
<i>See It Now</i>	\$16,000	News	30 min. 1/wk	Aluminum Co. of America	Fuller & Smith & Ross	N. Y.
<i>Smilin' Ed McConnell</i>	\$3,500	Children's Show	30 min. 1/wk	Brown Shoe	Leo Burnett	Film
<i>Sports Spot (Mel Allen)</i>	\$1,500	Interview	15 min. 1/wk	General Cigar	Young & Rubicam	N. Y.
<i>Strike It Rich (daytime)</i>	\$8,000	Quiz, Aud. Partic.	30 min. 3/wk	Colgate	William Esty	N. Y.
<i>Strike It Rich (nighttime)</i>	\$8,500	Quiz, Aud. Partic.	30 min. 1/wk	Colgate	Sherman & Marquette	N. Y.
<i>Studio One</i>	\$22,000	Drama	1 hr. 1/wk	Westinghouse	McCann-Erickson	N. Y.
<i>Sunday News Special</i>	\$1,250	News	15 min. 1/wk	Norwich Pharmacal	Benton & Bowles	N. Y.
<i>Suspense</i>	\$13,500	Mystery & Detection	30 min. 1/wk	Electric Auto-lite	Ruthrauff & Ryan	N. Y.
<i>The Big Top</i>	\$14,000	Children's Show	1 hr. 1/wk	National Dairy Products	N. W. Ayer	Phila.
<i>The Web</i>	\$11,000	Mystery & Detection	30 min. 1/wk	P. Lorillard	Lennen & Mitchell	N. Y.
<i>This Is Show Business</i>	\$12,000	Comedy Variety	30 min. 1/wk	American Tobacco	BBDD	N. Y.
<i>Toast of the Town</i>	\$30,000	Variety	1 hr. 1/wk	Lincoln-Mercury Dealers	Kenyon & Eckhardt	N. Y.
<i>What's My Line?</i>	\$8,500	Quiz, Aud. Partic.	30 min. 1/wk	Jules Montenier	Earl Ludgin	N. Y.
*Sold on simulcast basis—time plus talent: \$1,400,000 annually for two TV ¼ hrs. and two and a half radio ¼ hrs. per week.						

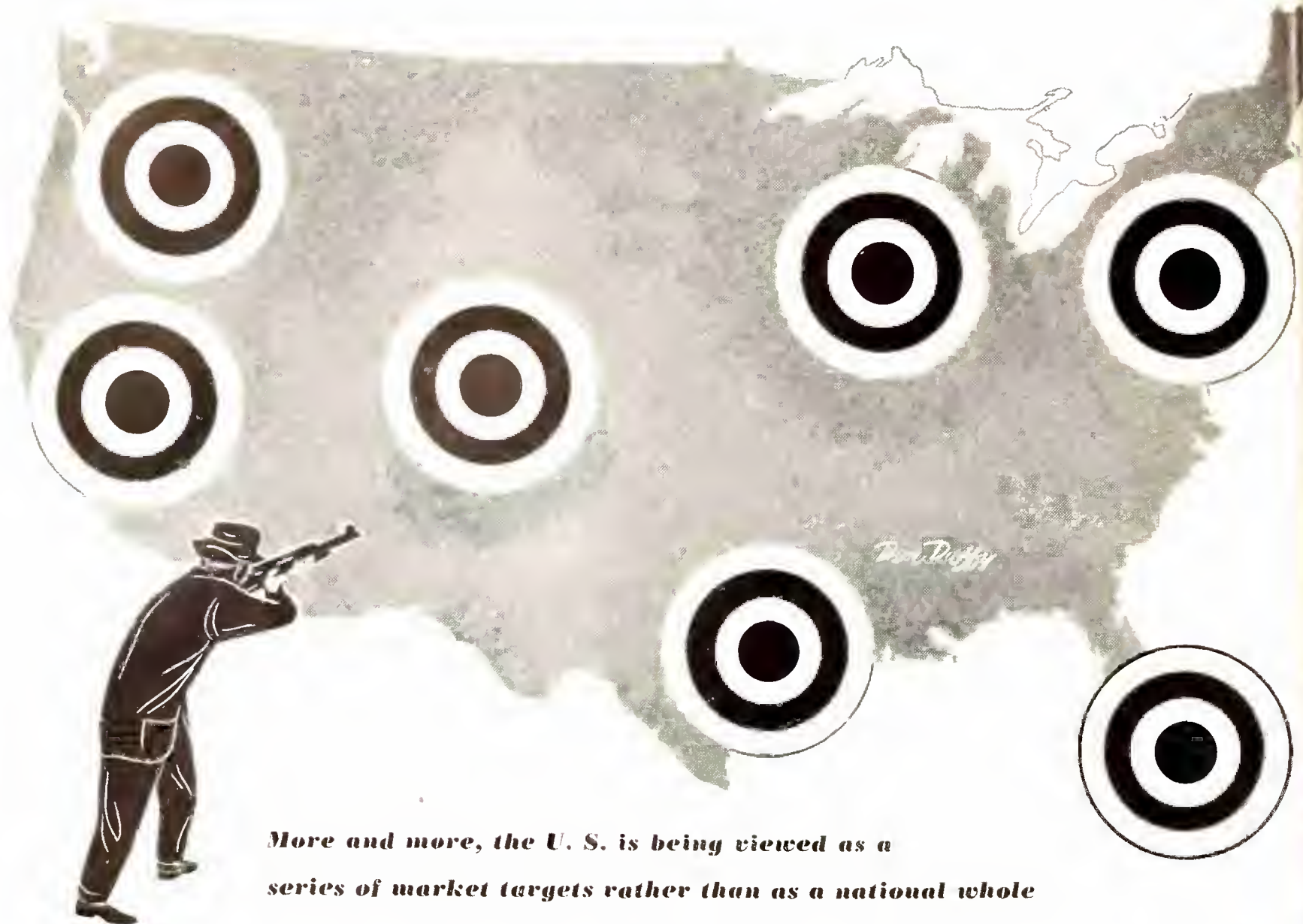
## NBC TV network sponsored shows

PRDGRAM	CDST	TYPE	TIME	SPDNSDR	AGENCY	ORIGINATION
<i>Aldrich Family</i>	\$20,000	Comedy Situation	30 min. 1/wk	Campbell Soup	Ward-Wheelock	N. Y.
<i>All Star Revue</i>	\$29,000	Comedy Variety	1 hr. 1/wk	Pet Milk Kellogg Co. California Packing	Gardner Leo Burnett McCann-Erickson	N. Y. & Hlywd.
<i>American Forum of the Air</i>	\$3,000	Forum, Discussion	30 min. 1/wk	Bohn Aluminum	Zimmer-Keller	Washington, D.C.
<i>Armstrong's Circle Theatre</i>	\$14,000	Drama	30 min. 1/wk	Armstrong Cork	BBDD	N. Y.
<i>Ask Me Another</i>	\$6,000	Aud. Partic.	30 min. 1/wk	Ethyl Corp.	BBDD	Chicago
<i>Big Payoff, The</i>	\$10,000	Quiz, Aud. Partic.	30 min. 5/wk	Colgate	Sherman & Marquette	N. Y.
<i>Big Story, The</i>	\$16,000	Mystery & Detection	30 min. 1/wk	American Cigarette & Cigar	SSCB	N. Y.
<i>Camel News Caravan</i>	\$16,500	News	15 min. 5/wk	R. J. Reynolds Tobacco	Wm. Esty	N. Y.
<i>Cavalcade of America</i>	\$35,000	Drama	30 min. alt/wks	Du Pont	BBDO	Film

undup of fall 1952 programs is from the networks designated

(Please turn to page 79)





*More and more, the U. S. is being viewed as a series of market targets rather than as a national whole*

# Fall trends in spot buying

**Market-by-market buying of radio and TV is at new peak, study shows**



"The only way you can describe the spot situation this fall," Fred Brokaw, executive v.p. of the Paul A. Raymer Co., station reps, told SPONSOR, "is to say that there's a Grade-A boom going on. Any way you look at it—the number of accounts, the size and scope of the spot radio and TV campaigns, the number of brand-new spot advertisers, the amount of 'regulars' who are returning—it's tremendous."

Indeed, the figures on fall buying of spot radio and spot television tell their own story. During the final quarter of 1952, the total dollar volume of spot radio will be, at latest industrywide estimates, about \$15,000,000—about

10% more than what network radio revenue is likely to be. In spot TV, dollar volume is expected to be around \$20,000,000—or about 60% of the outlook for network video billings.

Few would have predicted such a boom in spot. Earlier this summer, a whole variety of problems—from steel shortages and labor disputes to summer slumps in many retail lines—had slowed spot buying to a crawl. Reps and stations alike felt that the fall season would be "good—but not terrific" for spot.

By the middle of last month, the picture was changing rapidly. An influx of new business, particularly from the food and drug advertisers, shot the

level of spot business to a point that was slightly over the comparable 1951 period. A week later, it was soaring even higher. As SPONSOR went to press, the competition among clients for the choicest availabilities—minute announcements in early-morning and daytime spot radio; evening chainbreaks between high-rated TV shows in spot video—was as brisk as the August fur sales.

This sudden boom in spot, with little or no advance warning, has left many station reps feeling as though they'd been run over by a cavalry charge. Few of them have had time to inquire as to the reasons; fewer still have had a chance to analyze the rea-



sons for the upswing in spot broadcasting business.

Advertisers, whose outpoured dollars are financing the spot spurt, are equally at a loss to explain in broad terms the motives that have led to the hottest trend toward spot broadcasting in advertising history. Individual sponsors are usually willing to discuss their own reasons (see capsule summaries of several outstanding spot campaigns at right on these pages), but their answers often don't add up to a common motive.

Still unanswered in the mind of the average adman are several important questions concerning spot broadcasting in the fall of 1952. For instance: Where is all the spot money coming from—other media? Does the upswing in spot reflect a major change in the thinking of leading advertisers and the top advertising agencies? Does it spell the decline and fall of network broadcasting? How do the recent trends affect long-range radio-TV plans? How do these new spot campaigns interlock with, and supplement, other advertising done by these clients? Are there any unusual types of spot activity, or new techniques being used? What about the effects of TV on spot radio values, and the costs-vs.-audience factors in spot TV?

To chart the changing trends in spot broadcasting, and to attempt to find answers to such questions, SPONSOR made a series of interviews in New York City, talking to several leading agency timebuyers, station reps, and media experts. From their answers, certain conclusions were drawn which SPONSOR feels is a reasonably accurate index to current client thinking about spot radio and TV. As nearly as possible, they reveal the tremendous diversity of clients—from the huge "regulars" like P&G and General Foods to the relative newcomers like Electrolux and Hillman autos—who will be using spot this fall, and help to explain precisely why spot use by these clients is up to its current level.

One common denominator to all of the major spot campaigns this fall was offered to SPONSOR by N. C. "Duke" Rorabaugh, a specialist in gathering and publishing the facts and figures of spot broadcasting. Here's how he summed it up to SPONSOR:

"A major change in agency and client thinking has taken place in the last five years. The reasons behind this (Please turn to page 86)

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## 1. Amm-i-dent

*Block Drug approach, via Cecil & Presbrey, is to back up its steady network TV ("Danger" and "Blind Date") with heavy spot radio drives in non-TV areas, plus booster campaigns via radio in video markets. All spot activities are carefully matched to market sales expectancies*



**Charles Antell**  
**"The Name That  
 Made Lanolin  
 Famous"**

AS ADVERTISED  
 BY YOUR STATION

## 2. Charles Antell

*Booming hair preparations firm is extensive user of spot radio (some 500 stations) and TV (some 50 outlets), with air budget now hitting the \$5,000,000 mark. Campaigns are geared to growing distribution; stations aid Antell in lining up over 9,000 merchandising displays*

## 3. Griffin

*Veteran user of spot radio in all major markets, Griffin recently added a portion of NBC TV's "Show of Shows" but is retaining almost all spot radio in non-TV areas and much of its best spot slots in video markets. In the works: spot TV campaigns for new polish*



## 4. GE video sets

*Maxon agency surveys showed GE that cheapest way to reach TV set prospects was to use spot radio in daytime. Campaign starts 13 October in 64 video areas for six weeks to plug new GE fall line. Much of budget for radio drive came from other media such as newspapers*

## 5. BAB-O

*Cleanser scored early success in daytime radio in 1930's, later switched to TV. Now, BAB-O's emphasis is changing back to heavy radio drive on spot basis with minute announcements in over 50 markets on year-round basis. Campaign is via Dancer-Fitzgerald-Sample*

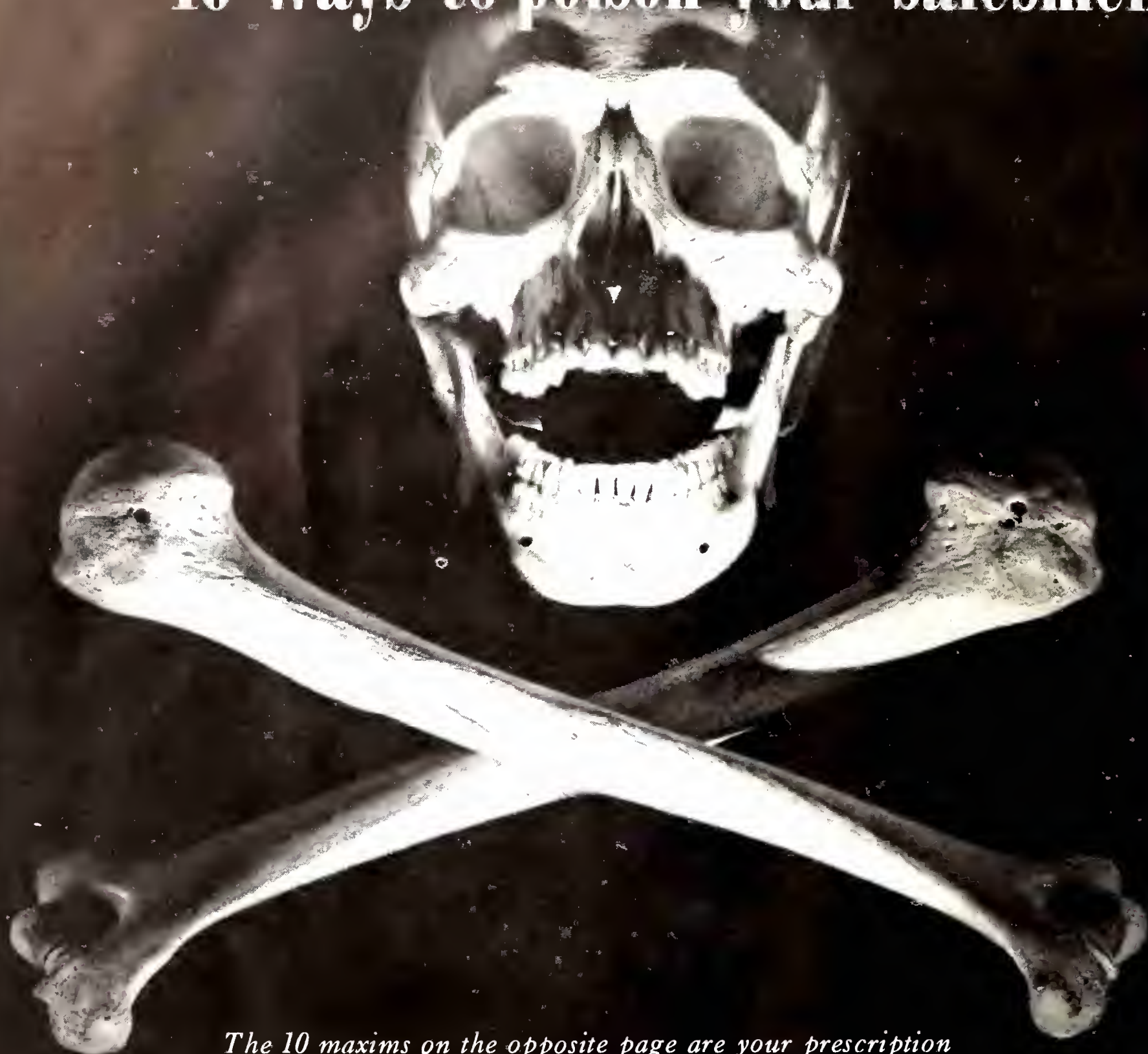


## 6. Vicks cough drops

*With primarily seasonal products, Vick Chemical is heavy user of annual spot drives in radio and TV. Campaigns run October through March. Latest move: extensive use of eight-second T1 "I.D. breaks in Northern video areas, via BBDO. Radio spot is placed through Morse International*



# 10 ways to poison your salesmen's



*The 10 maxims on the opposite page are your prescription for making salesmen and dealers dislike radio and television advertising. Albeit tongue in cheek, they are a reminder of common mistakes many sponsor firms make. For of all media radio and TV are probably understood least by the sponsor's sales force and dealers. Avoid these 10 pitfalls and you're well on the way to successful integration of air advertising and selling in the field.*



# Attitude toward air advertising

How many of these wrong-way-to-do-it rules has your firm been following?



**1 Hire a research man to explain your air strategy to salesmen and/or dealers. Get one who uses terms like "psychogalvanometric reactions" — preferably through a loose upper plate.**

This is the ideal way to turn apathy toward air advertising into positive distaste. It is particularly effective where the sales force or dealership knows little about radio-TV. To do a thorough job, travel your research savant to regional meetings.

Caution: This approach may backfire. Some research men have mastered the art of translating media concepts into simple English. Don't hire one of those; you'd find the salesmen getting enthused about radio and TV.



**2 Push one product on the air at the same time as your salesmen are concentrating on another.**

As soon as retailers are stocked up and displays are set for a special brand drive, put commercials on the air for another of the firm's products. Or, if the company has only one product, you needn't miss the fun of trying this particular gambit. It's easy to get the same results in terms of exasperation and frustration for salesmen by simply telling them to use one theme in selling the item while you trumpet an entirely different theme on the air.



**3 Boast to dealers in non-TV areas about how you are using television to sell the product.**

This kind of merchandising in reverse has most impact when you've just cancelled all your radio advertising in the non-TV regions to concentrate on a network television show. If you're planning a spot radio campaign in non-TV markets to give the dealers support, keep it a secret. Who do the dealers think they are anyway, trying to tell you what they need to sell in their own areas?



**4 Never invite salesmen and dealers to broadcasts of the company radio or TV programs.**

Keep the distribution of tickets on a very exclusive basis. When a big retailer and his family breezes into town and calls you from a hotel for broadcast tickets, have your secretary reply in her best Vassar tones: "We're terribly sorry, but you'll have to write us a letter, and there's a six-month wait."

You can add to the fun by printing a merry account in the company house organ of how the president's wife brought a part of 40 from her garden club to the same broadcast.



**5 Let non-fraternization be the rule when it comes to those who sell your product on the air and the sales force in the field.**

For example, don't invite the leading lady of your program to attend sales meetings and take a bow. Why encourage the salesmen to talk up the show among their customers?



**6 Use the hurry-up-and-wait system (originally made popular by the United States Army) when it comes to backing up your show with display material.**

Blast away at dealers and salesmen asking them to provide display space. Then wait until long after the show is on before you distribute it. To add that final barb of infuriation, make sure all the display material sent out is so large it dominates the average window or display case. Let 'em move their stock down to the basement if there's no room left for it after they erect your cardboard castles.



**7 Never mention individual agents or regional dealers in your commercial copy on the air.**

Answer those who point out that this tactic builds consumer acceptance lo-

cally and arouses enthusiasm among dealers by retorting: "Well, I'm sure the board of directors would like to hear *their* names on the air, too."



**8 Don't include awards for dealers when you run a contest on the air using entry blanks.**

Many leading advertisers offer prizes for dealers as well as the public in big slogan or jingle contests; this is as compensation for extra work they go through in handing out entry blanks, setting up displays. But *your dealers* don't need any crass incentives. Besides dealers probably enjoy helping their customers fill out blanks and compose jingles.



**9 Keep any by-products of air advertising, like names of people who write in, to yourself.**

When you make any kind of offer on the air, always throw away the list of those who wrote in for it. Then tell each dealer how many letters you received from his area expressing interest in the product. When he asks for the names for his mailing list or for salesmen to call on, throw up your hands and mumble something about the great difficulty of breaking the mail down regionally.



**10 Adopt a supercilious attitude toward local-level use of radio-TV by dealers or distributors.**

Take the attitude that the air media produce wonderful results and that any smart advertiser can use them. But when dealers ask for cooperative funds to go on the air themselves or for your advice, write to suggest they don't have enough experience and besides you're too busy this year to set up a program. This is sure to sour them on any future broadcast advertising you may do or may suggest they do. In fact, they might even start recommending the shows of your biggest competitor. ★★★



# What you should know about alternate week sponsorship

**Advertisers may reach more homes per dollar and get better dispersion of commercial message through the every other week approach**

**TV** Alternate week sponsorship was introduced in TV about three years ago. Today the device has become a deep-rooted part of the TV network landscape. As the cost of television expands it is expected that the alternate week idea will find proportionately wider acceptance among network sponsors.

The networks resorted to the alternate week pattern as a means of getting more advertisers into TV. What started out with sponsors as an economic inducement seems with time to have made a virtue out of necessity. Some advertisers and agency men have even voiced the opinion that alternate week sponsorship has some positive advantages over the every week arrangement.

SPONSOR here presents a fact and

opinion roundup on the experiences and results obtained by advertisers who have used the alternate week device.

One of the most important facts underlined by experience and research is that an advertiser can often reach more homes per dollar with every other week shows than with every week programs. Advertisers are also learning that under certain conditions two alternate week shows give them better dispersion of their advertising message and more flexibility than a single every week program. Or, similarly, an advertiser with two complete shows can split the sponsorship and throw the cash released by such strategy into another kind of air advertising attack.

These and other facts are laying to rest a belief, nurtured by radio experi-

ence, that a network broadcasting sponsor must be on the air every week or else he's just wasting his money. There is a growing feeling that, with the TV message carrying more impact than a radio commercial, it doesn't necessarily have to be repeated as often. There is also a feeling that the weekly radio habit is not ingrained in TV viewers, that members of the TV audience are dial twirlers, that they turn on a program they like no matter how infrequently it is telecast.

Moreover, the idea that a sponsor must be identified clearly with a particular program or personality to get the most out of them is definitely on the way out. Participations as well as alternate week programing have shown that an advertiser can sell goods without the monopoly of a show. As one

LUCKY STRIKE, JOHNSON'S WAX SHARE ROBERT MONTGOMERY SHOW. EACH GETS ONE-MINUTE REMINDER PLUG ON OFF WEEK





## Why advertisers buy alternate weeks

1. They can often reach more homes per dollar than with programs aired weekly
2. They can test new programs at little more than half the cost of an every week show
3. They no longer feel that they must reach the home every week as they did in radio
4. They get flexibility at a reasonable cost by using two different kinds of programs

advertiser put it: "If Procter & Gamble can share Kate Smith, who are we to insist on having a program all to ourselves?" All these factors have had the effect of putting more emphasis on the TV commercial itself, of pushing TV toward the more flexible magazine concept of advertising.

There is no implication here that alternate week advertising is the cure-all for the strained ad budget. It certainly doesn't work for everybody. But any sponsor who wants to get the maximum returns on his advertising dollars might do well to look into the why's and wherefore's of alternate week advertising on television.

He may have to do some original research because there is a paucity of factual data on this important facet of TV. It is the feeling of some admen that advertisers often buy half a show simply because (1) it is the only thing available, or (2) half a show is all they can afford, or (3) since their competitor is already on TV, they must be represented, too.

No one has found fault with these reasons *per se*, TV costs and clearances being what they are. But in these days of solid research, there is no reason to buy a pig in a poke. An advertiser and his agency should know what they've got in the way of a TV program and the story doesn't end with program ratings alone.

The question today is: What have admen learned in the past about alternate week sponsorship and what are the problems, advantages and disadvantages of this type of advertising

To get some of the answers, SPONSOR went to A. C. Nielsen for an original study. It was decided, in order to get some valid comparisons, to analyze programs where sponsors were on both

every week and every other week. Two programs suggested themselves: *Arthur Godfrey & His Friends* and the *Kate Smith Evening Hour*. The former had Liggett & Myers on every week with the Toni Co. and Pillsbury Mills sharing the first half hour. The latter had the Reynolds Metals Company on every week with Anson and B. T. Babbitt sharing the second half hour.

To make it even more interesting, both programs were on at the same time—8:00 to 9:00 p.m. with Godfrey on CBS and Kate Smith on NBC. The time period chosen for analysis was May and June of this year.

The analysis turned up these facts:

During an average four-week period, Liggett & Myers, the every week sponsor on the Godfrey show, reached 73.4% of the homes in those markets where the show was broadcast. The cumulative audience figures for the Toni and Pillsbury were 54.4% and 57.3%, respectively, for an average two week period. In other words, the alternate week sponsors with 50% of the program time reached, on the average, more than 75% of the homes hit by the every week sponsor.

The cumulative audience figures for the Kate Smith program were 29.3% for the every week sponsor (this reflects the lower rating of the show) and 24.7% and 21.6%, respectively, for Babbitt and Anson. In this case the alternate week sponsors averaged nearly 80% of the homes reached by the every week sponsor. On a per dollar basis Anson and Babbitt probably did not do as well as Toni and Pillsbury but they would have done much worse, assuming they were trying to reach as many different homes as possible, had they sponsored the Kate Smith show (Please turn to page 69)

### How alternate and every week sponsors on some program compare in advertising impressions and homes reached

Arthur Godfrey & His Friends	Four-week cumulative audience (% of homes in PSA*)	Average no. of broadcasts per viewing home	Impacts per 100 homes in PSA*
Liggett & Myers (every week)	73.4	2.5	183.5
Toni Co. (alternate week)	54.4	1.4	76.2
Pillsbury Mills (alternate week)	57.3	1.4	80.2
Kate Smith Evening Hour	Four-week cumulative audience (% of homes in PSA*)	Average no. of broadcasts per viewing home	Impacts per 100 homes in PSA*
Reynolds Metals (every week)	29.3	1.8	52.7
B. T. Babbitt (alternate week)	24.7	1.2	29.6
Anson (alternate week)	21.6	1.3	28.1

\*Program Station Areas SOURCE: A. C. Nielsen, May-June, 1952

### Is this why Schick switched to sponsoring "Crime Syndicated" on alternate weeks?

	One week	Four weeks	Two alternate weeks*
Percent of homes reached in program station areas	25.7	52.2	38.2
Total homes reached	3,101,000	6,287,000	4,600,000
Average no. broadcasts per viewing home	1.0	2.0	1.4
Total home advertising impressions	3,101,000	12,574,000	6,440,000

\*Estimated

SOURCE: A. C. Nielsen, Jan.-Feb., 1952





**'KING KONG'**

RKO resurrected this ape fantasy from a 19-year-old grave, backed its reissue with heaviest TV campaign in motion picture history. Using clips from the movie for 50-second announcements and station breaks, RKO expects to gross \$3,000,000 on the rerun. Since pic got "off the nut" on \$750,000 original run, current run means big profits



**'SINGING IN THE RAIN'**

MGM was stymied in TV promotions by anti-TV restrictions in its own contracts with featured players. Unable to use scenes from the picture, or even the stars' faces or voices, company had to produce commercials from scratch, substituting an original jingle and singing quartet for actual sequences from the movie. Effectiveness was lost

#### **A SPONSOR roundup**

## **Movies on the air**

**Saturation campaigns have scored successes**

**ranging from RKO's \$3,000,000 on old movie to**

**20th Century's special "Phone Call" exploitation**

**over-all** Selling a movie is like no other form of salesmanship. You can compare it roughly to operating a soap company that brings out a new brand every month for short-term promotion. You have very little in the way of a label to go on. Just the continuity of star names and your ingenuity in quickly developing product identification among an American movie-going public which now has television entertainment available at home. But like the soap manufacturers, food companies, and others with more conventional marketing problems, the movies are learning to use radio and television to make sales.

The way movie companies use the

air is a tribute to the industry's determination to sell against the tide of television's upsurge. Hard sell without a penny wasted for "prestige" or "institutional" objectives characterize movie air advertising.

Typically, movie campaigns use radio and/or TV announcements in saturation quantity to make audiences conscious of the new movie's name, its stars, its basic story type. Some showmanlike device for quickly hammering home recognition of the movie title is an invariable component of the commercials. That movie air advertising is paying off is demonstrated by the case histories of major movie producers which follow.

**RKO**—Radio and TV were an important factor when RKO recently reissued "King Kong." Back in the tight-money days of 1933, the antics of the oversized ape grossed \$750,000 and the prints were retired with a satisfied sigh. Now, 19 years later, with a Gargantuan hypo of air advertising, the rejuvenated ape is expected to draw another \$3,000,000 at theatre box offices throughout the country.

The results from this revival were not obtained by mere newspaper announcements. RKO made shrewd use of the radio saturation technique, which it had so often found successful. Teaming up radio and TV, RKO did an advance campaign in each of 14 markets that started a week before the picture's opening.

Using mostly 50-second film excerpts from "Kong," one TV outlet in each city was signed for from 150-175 announcements to be used during the seven-day period. An equal amount of money was used for radio announcements with the more economical medium giving the advertiser almost four times as heavy a schedule for the same amount of money.

In both media the horror element was played up, spectacular effects were emphasized, and the age of the film was played down by merely announcing that the picture was a big success





## “PHONE CALL FROM A STRANGER”

20th Century-Fox overcame lukewarm critical reviews of this movie by heavy emphasis on star names during intensive radio announcement schedule. Transcriptions opened with ringing phone to attract attention of listeners, followed through by using actual voices of Bette Davis, Gary Merrill, Shelly Winters to plug picture



## “THE GREATEST SHOW ON EARTH”

Paramount Pictures had \$4,000,000 production outlay on this opus, protected it by investing over \$100,000 in radio announcement campaign in 300 cities. Sound of calliope and circus background noises stimulated listeners' imagination, whetted their appetite for movie

in theatres only “a few years ago.”

The campaign was an immediate success in every market used. In Detroit, for instance, the saturation technique on WXYZ and WXYZ-TV attracted \$32,000 to the Palms State Theatre box office (previous week's double feature grossed \$11,000).

The most recent proof of video's effectiveness came last month when RKO brought Joan Crawford's “Sudden Fear” into Loew's State in New York City. Saturating the area with 71 announcements in 12 days via WCBS-TV, “Sudden Fear” pulled better than \$60,000 into the till the first week, more than \$44,000 the second, with the picture being continued indefinitely. Recent attractions at the same theatre grossed between \$8,000 and \$20,000 per week.

**Columbia Pictures** ran a TV test campaign to determine whether RKO's success with “King” might not be attributable to other factors. Isolating the Rochester-Syracuse, N. Y., markets, Columbia spent \$1,000 for video in each city over a five-day period to promote Louis de Rochemont's production, “Walk East on Beacon.” Twenty-second and one-minute trailers and station identification break announcements were bought on WHEN-TV and WSRV-TV in Syracuse, and WHAM-TV, Rochester. At the end of the

week's showing of “Walk East” box office figures for the test area were compared with grosses registered in cities on previous dates with a similar product. The 25% increase recorded during the test campaign could be definitely traced to TV advertising.

While these are TV's outstanding motion picture success stories to date, they are indicative of what can be done when the two basic precepts developed in radio promotion of movies are followed: (1) Have a gimmick; (2) saturate the area.

Until now the use of TV by film makers has been limited by a number

of factors, most handicapping of which have been the high cost of the medium and the contracts which the studios have with their stars. In an effort to keep their top performers off TV, contracts were so rigidly drawn that use of the star's image could not even be used for advertising or promotion on television screens.

**MGM**, for example, found itself hamstrung when the time came to push the musical “Singing in the Rain.” Unable to show Gene Kelly, Debbie Reynolds or any of these other high-priced talent on the TV screen Metro's agent-

(Please turn to page 73)

### Keystones of Hollywood's air strategy

1. Movie makers have learned that effectiveness of radio and TV for motion picture promotion can be achieved only through saturation campaigns. Spreading appropriations too thin is a waste of money
2. Attention of listeners and viewers can best be captured via trick sound effects, but must be appropriate to picture. Gimmicks such as ringing phones, screaming apes, howling natives work very well
3. Use of clips from movie and other theatre trailer techniques give potential patrons flavor of picture, whet appetites for main dish—the movie itself. People won't risk money on unknowns
4. Timing of campaign often hinges on budget, but a week's teaser campaign, followed by heavy dose of one-minute announcements three days prior and two days after opening has been very effective





**Insurance firm's bonanza:**

# Sales up 400% on \$36,000 radio

**"Citizens' " wasn't well known till it turned to radio. Then sales went from**



When Citizens' Mutual Automobile Insurance Company of Howell, Mich., took to the air in 1947, the company's sales stood at slightly over three million dollars annually. This year Citizens' sales are expected to hit 12 million dollars and the 400% increase can be attributed directly to Citizens' spot radio

**Citizens' ad budget has gone from \$22,639 in 1947 to \$65,000 for 1952**

YEAR	SALES	ADVERTISING
1947	\$3,443,736	\$22,639
1948	5,382,387	33,117
1949	6,463,815	38,482
1950	7,985,465	54,888
1951	9,750,884	56,950
1952	12,000,000*	65,000

NOTE: Citizens' Mutual started in business in 1915. In 32 years, they reached a peak premium income in '47 of \$3,443,736. Advertising figures all represent the company's expenditures and do not include the co-op money from agents.

A company estimate

campaign—though their total radio expenditure this year will be only about \$36,000.

In its 32 years of doing business statewide in Michigan, Citizens' had used no broadcast media. But in 1947, Sales V.P. Joseph V. Brady threw the entire ad budget—then approximately \$5,000—into a spot radio campaign. With the introduction of Citizens' one-minute recorded announcements, sales began to climb steadily.

Citizens' has financed its extensive air advertising on a small budget by getting its agents to share costs with the company. Here's how it works:

Citizens' agents are all independents, representing competitive insurance companies as well as Citizens' Mutual. When an agent tells the home office he would like radio in his market, Ad Manager Lou Stipe determines how much money is allotted to the agent out of the cooperative fund; this is based on the agent's gross premium income. The agent matches this sum, and the company's advertising agency buys the announcements on a local station, at the cheaper local cost.

This cooperative plan provides a double incentive for the agent. Alone,

he couldn't afford air advertising. By participating in Citizens' program, he gets the closing 15 seconds of the commercial for an identification tag, mentioning his name and the address of his agency. Also, the greater his premium income, the larger his share in the company's advertising fund.

A survey conducted by an organization called Commercial Services has proved that spot radio increased Citizens' recognition in its home state, thereby making the agents' job in a market with heavy air advertising far easier. Five hundred people in one market where the company had a sustained radio campaign were asked to name automobile insurance companies. Citizens' ranked third in recognition. When the same question was asked of the same number of people in a comparable metropolitan market where no spot radio had been used, Citizens' ranked eighth in recognition.

Says Joe Brady, Citizens' executive vice president: "Radio advertising has virtually put us on the map. Not only have our sales climbed, but our agents and home office personnel are constantly referred to wherever they go as 'Citizens' Men.' This slogan started on

CITIZENS' AGENTS OWN THEIR LOCAL AGENCIES, BUT SHARE RADIO ADVERTISING COSTS IN THE COMPANY'S CO-OP PROGRAM





# Budget

**\$3 millions to \$12 in five years**

radio and is now used in all of our advertising."

Clark & Richard, Inc. of Detroit is the agent for Citizens' Mutual, handling the account on a service fee basis. Ed Trahan, the account executive, brought the account with him to the agency in 1949.

As Ed Trahan tells it, "Radio advertising has not only made the Citizens' man a byword in thousands of Michigan homes, but it has also brought Citizens' Mutual closer to their agents."

"All agents are independents. In other words, they own their own agencies and may represent several automobile, fire, and general casualty companies. In many instances, it's up to them with which company they place a new policy, and because they like Citizens' cooperative advertising program, they show their appreciation by sending more policies Citizens' way."

Because spot rates are too high in larger metropolitan markets for one agent to shoulder half the cost, the company forms pools of perhaps 12 agents, each of whom pays a nominal sum per week. The names of the contributing agencies are then rotated on the air. In Detroit, for example, the agents' pool pays only 25% of the radio advertising, with the company paying 75%.

The problem which Citizens' Mutual faced in 1947 when Ed Trahan turned to radio was that it did not rank high in recognition in Michigan. Coupled with this the advertising budget was very limited.

Trahan's reason for considering radio the answer to these problems was twofold:

1. Radio would give the company mass coverage at a low cost per listener.

2. Insurance agents would be able to pay part of the advertising because rates on the local stations were reasonable.

The agents, who realize that it is  
(Please turn to page 88)

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Typical one-minute announcement consists of 20-second singing, or 25-second hard sell playlet (below), followed by local agent's tag

## Here are two samples of Citizens' commercials:

**SINGING:** *Citizens', Citizens', they're for me.  
I like their All-Feature Policy.  
That policy does really rate high,  
And the Citizens' Man—now there's a guy!  
Get to know him, you'll like him fine.  
Just give him a ring, any old time—  
Citizens'!*

**ANNCR:** *That's the word that means tops in automobile insurance protection. Citizens' All-Feature Automobile Insurance Policy is designed to protect policyholders from every angle. For example, if two Citizens' policyholders, both driving private passenger cars, and carrying liability and deductible collision, have an accident, Citizens' pays for repairs to both cars from the first penny up. The Citizens' policyholder doesn't pay one cent. Call your Citizens' Man about the All-Feature Automobile Insurance Policy.*

(FOLLOW WITH LOCAL AGENT IDENTIFICATION TAG)

**ANNCR 1:** *How much is the damage, Joe?*

**ANNCR 2:** *Bad enough, Mr. Callen. Your car got a pretty good bump. It'll run at least a hundred dollars . . . and if I remember right, you have a hundred dollar deductible policy, so I guess that means you'll be paying all of it.*

**ANNCR 1:** *Not this time, Joe. I come under Citizens' Extended Collision Coverage. This is one repair job that's not costing me one cent.*

**ANNCR 2:** *Impossible—*

**ANNCR 3:** *Oh, no, Joe . . . not impossible, when a person is insured with the Citizens' Mutual Automobile Insurance Company. Under Citizens' Extended Collision Coverage, if two private passenger cars collide, both insured with Citizens' for liability and collision, they can both forget about deductibles. Citizens' pays the entire repair bill on both cars. Being a member of the Citizens' family is worthwhile. Ask your Citizens' Man for the facts on Citizens' All-Feature Automobile Insurance Policy.*

(FOLLOW WITH LOCAL AGENT IDENTIFICATION TAG)





This SPONSOR department features capsuled reports of broadcast advertising, significance culled from all segments of the industry. Contributions are welcomed.

### Minute Maid kid premium pulls 30,000 requests, ups sales

Over 30,000 youngsters opened lemonade stands this summer with the aid of a kit they obtained from the Minute Maid Corp.—and the company's frozen juice product.

The premium was available for two frozen lemonade can tops and 25¢. It was offered on the *Gabby Hayes* Wed-



Premium's wide appeal got it free promotion Tuesday show (NBC TV, 5:15 to 5:30 p.m.) for 10 weeks, from 11 June to 13 August; also in point-of-sale pieces in leading food stores.

On the strength of its novelty and appeal, the kit received additional promotion on several major air shows: Margaret Arlen exhibited it on her WCBS-TV, N. Y., show; it was shown on WOR-TV's (N. Y.) *Food for Thought* program and discussed on *Strike It Rich*, over the CBS TV and NBC Radio networks. Backed by the efforts of Minute Maid sales and merchandising men, the premium was also plugged on local TV and radio programs in many areas, as well as in national publications and news services like *Life*, *Wall Street Journal*, AP Newsfeatures, and United Press.

The lemonade stand kit was an 11-piece package. It included an apron poster for the base of the stand (to go

around two empty crates kids could easily obtain), price markers, counter signs, a combination apron and megaphone, lapel discs, a salesman's cap, a budget book to record sales, profits.

A list of five business tips to the young tycoons covered everything from "public relations" to "sound fiscal policy" to "aggressive salesmanship." Sample: "Have two sizes of drinks and charge accordingly. When someone says, 'Lemonade' you say 'Large?' They call that sales psychology which is fancy talk for good common sense. You'll be surprised how many people answer you, 'Okay, large'."

According to Minute Maid, lemonade sales have been "phenomenal" this year. How much of the upped business is due to the premium offer can not be ascertained; at any rate, the company plans to run the same promotion again next year. ★ ★ ★

### WTMJ-TV outdoor studio aids local programing

Local live programing is coming in for increasing care and attention by many TV stations. WTMJ-TV, Milwaukee, for instance, recently constructed a year-round outdoor television studio especially to enlarge the scope of its local live shows—and enhance commercials as well.

The outdoor studio, one of the first of its kind, has been in regular program use since 15 July. About half the size of a city block, it is located in a natural setting on a plot of wooded land next to Milwaukee's Radio City. Focal point is a shelter of modern design; near this is an outdoor barbecue grill, lawn furniture, a small pool, and a flower garden (see photo). Approaches are wide enough for automobiles. A good-sized asphalt-covered display area is used for televising autos "live" for commercials and for other large demonstrations.

WTMJ-TV devotes more than six hours of its 16-hour broadcast day to

local live shows and the outdoor studio will enable the station to add many new features. Breta Griem's *What's New in the Kitchen* will show cooking demonstrations on the barbecue grill. The vegetable garden in one section of the studio has made possible a gardening feature on the *Time Out with Thomas* show, which also includes



Open-air studio benefits cooking, nature shows

weather observation, animal highjinks, and outdoor nature interviews. Sports demonstrations on *The Sports Picture* and the children's program, *Uncle Norm's Backyard*, are naturals for the outdoor studio. ★ ★ ★

### KRNT d.j. boosts show with "Zany Hat Contest"

Ladies' hats were the basis of a highly successful audience promotion run recently by d.j. Don Bell of KRNT, Des Moines.

"The Don Bell Zany Hat Contest," which encouraged listeners to create the maddest bonnets they could and send them in, caused four weeks of hilarious hoopla around town, gave a big boost to Bell's uninhibited morning show—and its sponsors.

To launch the contest, Bell gave it an appropriately zany buildup. He feigned a mental condition dating from the Easter Parade, and called in a "psychiatrist" (a KRNT actor). After several on-the-air examining-couch sessions, "Dr. I. M. Looney" pronounced Bell a case suffering from a strange



Bell, in runner-up hat, congratulates winners



mental malady. "Hatsafrania." The remedy the doctor prescribed was for Bell to surround himself with ladies' silly hats—within three weeks. Bell appealed to his listeners for help and offered prizes of three vacations, plus \$100 in cash with each, for the most bizarre entries.

The response was gratifying. Silly chapeaux started to pour in almost immediately. By the end of the contest they had filled a vacant candy store in downtown Des Moines, where they were on exhibit. According to the station, this grew into one of the heaviest traffic spots in town, as thousands of spectators gathered to gaze at the hats.

Creative ingenuity had a field day. Judges (a real psychiatrist, a newspaper columnist and a millinery expert) picked a little number covered with peanuts and squirrels as the winning entry (see photo, lady right). No. 2 was a miniature wigwam with a waiting red convertible outside (photo, lady left). No. 3 sported a Johnny Ray recording and a crying face that actually dripped tears. ★ ★ ★

#### Briefly . . .

An electrically-operated, precision-built model of CBS TV's new multi-million dollar "Television City" on the West Coast was recently displayed to Detroit-area industry and business leaders at the Detroit Athletic Club. The model, 14 x 15 feet, 11½" tall, was complete with landscaping, parking lot



CBS "TV City" starts broadcasting 1 October

and automobiles, including a replica of Jack Benny's famed decrepit Maxwell. J. L. VanVolkenburg, CBS Television Network president, was host at the exhibit. Among the prominent guests were (photo, l. to r.) James B. Wagstaff, v.p., DeSoto Corp.; J. E. Bayne, general sales manager, Lincoln-Mercury Div. of Ford Motor Co.; Donald C. Miller, Detroit manager, (Please turn to page 78)

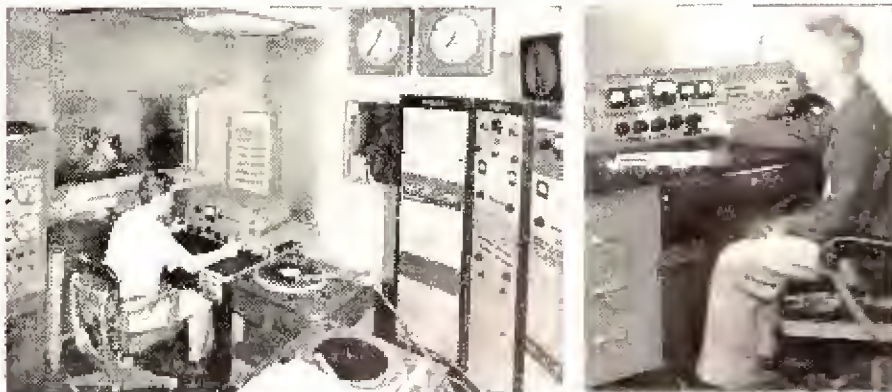
## "Don't Bring Me Posies When It's Shoesies That I Need"



**THE SONG RENT THE IOWA AIR** just 30 years ago—and the station which became WMT disk-jockeyed its way into the primitive ether. Studio, transmitter and antenna were located in a private home. Rugs and furniture came from Smulekoff's, draperies from Killian's; both are WMT's advertisers today.



**THE CONTRAPTION IN THE CORNER** was "a mighty 20-watt transmitter with two switch panels, the power control panel containing four meters for the proper regulation of power and the second, the transmitter panel. Generators were remotely controlled."



**MODERN EQUIPMENT TODAY** delivers WMT's signal on Iowa's best frequency for receptivity—600 kc. Modern programming—exclusive regional farm news and data, AP, UP & INS services, CBS network programs—delivers 338,480 families weekly to advertisers with posies, shoesies, or etc., to sell.

**WMT CEDAR RAPIDS** ★

5000 WATTS 600 KC

Represented nationally by the Katz Agency



## HOME FURNISHINGS

SPONSOR: Cullimore's

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This year during its annual Warehouse Sale this home furnishings firm augmented its advertising with a concentrated use of nine seven-second announcements and six one-minute participations in daytime shows. During the three-day TV campaign, sales went up 44% in comparison with the first three days of a similar sale the previous year. Advertising expenditures were increased only 1% of total sales. TV cost: \$640.*

WKY-TV, Oklahoma City

PROGRAM: Announcements



## DRAPES -BEDSPREADS

SPONSOR: Ray's Department Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Ray's conducted a special campaign to sell matching drapes and bedspreads. It included, for three nights, one-minute participations on The Trailhands, an 11:35 p.m. to 12:30 a.m. program. On these participations, direct sales pitches and telephone orders pulled in well over \$600 worth of drapes-bedspread orders. Ray's advertising cost: \$50 per participation.*

WHIO-TV, Dayton

PROGRAM: The Trailhands

## HAIR CURLERS

SPONSOR: Weaver Products

AGENCY: Erwin, Wasey

**CAPSULE CASE HISTORY:** *Weaver introduced its new product, Spoolie hair curlers, by means of TV alone. A one-minute film announcement was utilized on Your Figure, Ladies, an 8:30 to 9:00 a.m., Monday through Friday, show. After two weeks with a daily \$130 announcement, Weaver Products sold \$40,000 worth of hair curlers (total expenditure \$1,300).*

WGN-TV, Chicago

PROGRAM: Your Figure, Ladies

## TRICK FACE MASK

SPONSOR: Philadelphia Dairy Co.

AGENCY: Adrian Bauer

**CAPSULE CASE HISTORY:** *Philadelphia Dairy mentioned its magic mirror mask once or twice on each showing of The Cisco Kid, a 7:00 to 7:30 p.m. Friday Western film. To get the mask, viewers had to secure a coupon from a dairy truck driver or local dealer. Then they had to send the coupon plus 15¢ to a post office box number. The first two shows (\$540 per show) pulled 2,895 requests. After eight programs, requests totaled 18,650.*

WCAU-TV, Philadelphia

PROGRAM: The Cisco Kid

## HELP WANTED

SPONSOR: Koontz Creamery Products

AGENCY: Leon Golnick

**CAPSULE CASE HISTORY:** *The Koontz Dairy urgently needed more route drivers. The company asked WBAL-TV's Mollie Martin to work in a mention of the job availabilities during her one-minute announcement for Koontz. Mollie managed a 15-second mention. This, in turn, brought 152 phone calls and the dairy's employment office was swamped with applicants for the jobs.*

WBAL-TV, Baltimore

PROGRAM: Announcement

## TV CHAIR

SPONSOR: Bell Furniture Co.

AGENCY: Herring & Sprague

**CAPSULE CASE HISTORY:** *Bell has been a participant on the Del Courtney Show for over six months. Throughout the run it featured in its single weekly announcement a TV chair selling for \$169.50. Bell reports that in six months of air advertising it has never failed to sell at least six chairs from each participation. That's a minimum return of \$1,017 for every \$65 invested.*

KPIX, San Francisco

PROGRAM: Del Courtney Show

## COFFEE

SPONSOR: Lanco; AG; Sterling Stores

AGENCY: Direct

**CAPSULE CASE HISTORY:** *These three food chains bought two nighttime announcements weekly. Their own original jingle and film were used to promote Shurfine coffee, a brand owned by three chains. At the end of 26 weeks and an expenditure of \$2,496, the three chains averaged an increase in coffee sales of 31%. In all, a Shurfine sales jump of thousands of dollars.*

WGAL-TV, Lancaster

PROGRAM: Announcements





Every Tuesday evening at 7:15, a panel of five juvenile baseball experts takes over on WDEL-TV. The result—a lively, provocative quarter-hour show on which local baseball celebrities are interviewed and the fine points of baseball are discussed.

Started as a feature of the station's regular sports program, "The Batboys" were an overnight sensation and quickly earned a show of their own. The five boys, whose ages range from 10 to 13 years, are given a specific topic for discussion each week and a guest appears for an interview. Comments and questions are highly original, highly entertaining and delivered with all the authority of true experts.

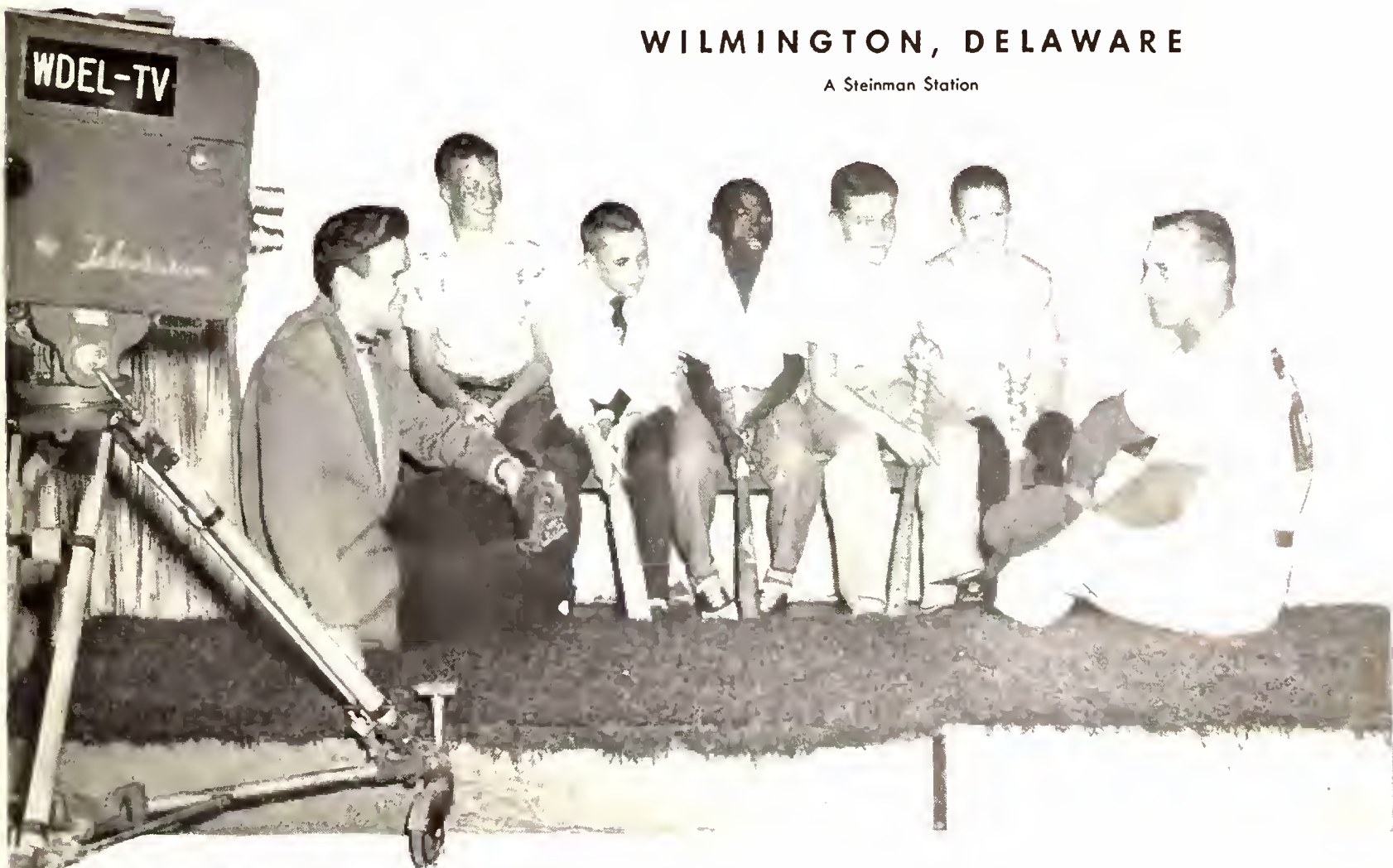
"The Batboys" exemplifies the breadth and versatility of WDEL-TV's local programming plan—dedicated to serve, inform and entertain all age groups in its large viewing audience.

Juvenile Panel: George Frick, WDEL-TV Sports Editor; Bruce Kelleher, 12; F. Roi Schilling, 12; Ronald Scott, 13; Jay Gorrie, 13; Albert Cartwright, Jr., 10; Lee Riley, Manager of the Wilmington Blue Rocks.

# WDEL-TV

## WILMINGTON, DELAWARE

A Steinman Station



**WDEL** AM  
TV  
FM

Represented by  
**ROBERT MEEKER ASSOCIATES** New York • Chicago • San Francisco • Los Angeles



For 25





**Years WWL Has Been Selling Soap to More Southerners  
Than Any Other Advertising Medium!**

# Look what your advertising dollar buys on WWL:

**Coverage unsurpassed in the deep South**—intensive coverage over 4 states. More coverage than any other medium South can offer—in an area rich with new industry, and still unquestionably radio dominated.

**The lion's share of Southern listeners**—built up over a period of 25 years through excellent programing, featuring nationally known CBS stars and outstanding personalities of the South. **Verified by highest ratings.**

**A liberal bonus** of advertising extras—store displays, 24-sheet posters, streetcar and bus dash signs, newspaper ads, personal calls on jobbers and distributors. **No other station South gives advertisers such all-out support.**



**LET WWL, the South's Greatest Salesman, SELL THE SOUTH FOR YOU!**

# WWL

**NEW ORLEANS**

50,000 WATTS

CBS RADIO AFFILIATE

CLEAR CHANNEL

A DEPARTMENT OF LOYOLA UNIVERSITY  
REPRESENTED NATIONALLY BY THE KATZ AGENCY





## Mr. Sponsor asks...

**Can live and film sequences be mixed advantageously in TV commercials?**

David J. Hopkins

Director of Sales and Advertising  
Emerson Radio & Phonograph Corp.  
New York

### The picked panel answers Mr. Hopkins



Mr. Robeck

Depending, of course, on how well it is accomplished from a technical point of view. I would say that, if properly done, the mixing of live and filmed sequences in a commercial can be done to good

advantage. Many programs have used this technique successfully. I have, for example, been impressed with the manner in which it has been accomplished on *Toast of the Town*. The advantages of such a technique could be heavy particularly for those sponsors who buy spot coverage.

It would give them the opportunity, if they so desired, to hire a well-known local personality, a top announcer, a top m.c., a top sportscaster, or anyone with big local following, to add the local touch to their show while at the same time availing themselves of the thinking of top minds in the advertising business whose skill would be put to use in producing the filmed parts of the commercial. Thus, a show with national reputation and publicity, such as *Front Page Detective* or *All-American Game of the Week*, could be even more firmly identified with the advertiser locally, while at the same time the over-all national product message could be soaked across on film. The effectiveness of such a technique, of course,

would depend upon how well it was handled both by the producers of the filmed portions of the commercial and by the technical crew at the local level. All things being equal, there is no reason why such a technique could not prove valuable to the sponsor.

PETER M. ROBECK  
General Manager  
Consolidated Television Sales  
New York



Mr. Dubelman

Live and film can definitely be combined to good advantage. If the initial agency concept and the film production are carefully planned and coordinated with the technical facilities of the sta-

tion, the results are not only refreshing commercials for the viewer at home, but also effective sales messages for the sponsor.

The live film blending will usually be in one of four categories: (1) open end, (2) interjection, (3) voice-over, (4) participation.

In open-end combinations the audio or the video, or both, may be used live at either end of the commercial. In our recently completed Serval spots, the sound track was ended early enough to allow time for the local announcer's voice over the closing images. In open-end type combinations, the sponsor gets local identification for national products.

The interjection type has two or more separated film segments. With

proper planning and cueing, a live personality such as the m.c. or guest star is interjected between segments. Properly produced and carefully executed, this method adds weekly variety and "greater mileage" as well as the intimacy of using the "well known personality" live.

In the voice-over type, all the audio is done live by the m.c. or some personality. This person is seen before and after the commercial. In our Colonial Airlines commercials on the *Away You Go* show, Freddie Robbins pitches about Colonial. The film comes on, continues during his talk, and ends as Robbins continues. Here there is a dual advantage: the personal note (Freddie Robbins), as well as scenes of lovely Bermuda and picturesque Canada. This method facilitates weekly variations through narration changes.

The one-minute participation commercial can also effectively combine live and film. The live personality leads into the film commercial and comments about the product afterwards. Our recently completed Waring Blendor spots are utilized this way. This combination gives the sponsor extra time value and makes the film commercial an integral part of the live program.

In using any of the live-film combinations, it is advisable to consult with the film producer during the planning stage. If utilized properly, live and film combinations will result in that certain extra "sales appeal" by using the best qualities for selling inherent in both techniques.

DICK DUBELMAN  
Production Staff  
Lux-Brill Productions, Inc.  
Brooklyn, N. Y.





Mr. Patrick

has had some bad experiences in making live to film transitions.

But live and film sequences, properly planned and prepared, can be integrated with great success, thus facilitating the presentation of commercials on items otherwise difficult to demonstrate on live television.

For example, fire laws prohibit the running of automobile motors in a studio. Other items are too large to be shown in a natural setting recreated in the studio.

Take lawn mowers for example.

To demonstrate a lawn mower you must have grass—they won't cut the artificial grass mats employed in the construction of "exterior" scenes on stage. When presentation of a lawn mower commercial was scheduled on Sears, Roebuck's *Dude Martin Show* (KTTV, Los Angeles) recently, the problem was recognized and the decision was made to *film* the demonstration of the mower.

But we didn't want a typical all-film commercial. We had to follow the established pattern of the show, an important factor of which is making it a part of the show, with the star of the show, Dude Martin, giving the pitch.

So we filmed the lawn mower in action without sound. During the show, we had Martin narrate *live* while the film was being projected. At the end of the film portion of the commercial, we dissolved to Martin in a setting which duplicated the film locale.

The integration was simple. The film ended with a close-up of the mower coming directly into the lens. At this spot, where the mower filled the screen, the TV camera picked up a duplicate live shot of the mower in the same close-up position. Viewers were unable to tell where the transition was made. It *can* be done, and it doesn't cost a fortune, either.

ROGER PATRICK  
TV Production Manager  
The Mayers Company  
Los Angeles

# WHO PUT THE *Punch* IN THE BRUNCH?



- Punch did you say? Quite unusual—we agree—to have it at such an early hour of the day... for brunch! But the punch in this instance, happened to be the sales punch scored by WDSU for an exclusive New Orleans specialty store\*.
- The details ran something like this: a special sale of women's "Brunch Coats" was featured on radio spots over WDSU. An equal amount of money was allotted for advertising these coats in a competing medium.
- And what were the results? An impartial survey (by Audience Research Bureau, Inc.) showed that 91.7% of the customers who heard the news via WDSU made purchases. Only 46.2% of the customers attracted by the competing medium purchased the merchandise.
- And as if that isn't proof enough... WDSU's radio customers accounted for 44.6% of the total dollars spent, while customers of the competing medium spent only 21.5%!
- Dollar for dollar, WDSU adds extra punch (unspiked that is) to your sales picture in the "Billion Dollar New Orleans Market"!

\*(Name and details on request)

- Write, Wire,  
or Phone Your  
JOHN BLAIR Man!





**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

DEAR ART:

I'm happy to hear you enjoyed my last tract on the buying of spot TV time. I thought the ideas expressed would strike a responsive note with most folks in the spot-time selling end of the business. As to your question, what can you do to help agencies and advertisers further this approach to use of television—well here are some suggestions. If they sound like we're asking a lot, remember we need that much at this crucial stage of the business; also, you invited the request so I'll throw the book at you.

There are, of course, only two areas where we need assistance, but both are very comprehensive. The first is programing and the second is time. Let's examine the second first because it should be the casier for you.

The problem in the buying of time locally, or otherwise, naturally, is getting good clearances. Most advertisers prefer Class A time between 8:00 and 10:00, let's say. How many spots such as this can you turn up for the folks who come to you? The more the merrier.

Then there's the little item known as protection against pre-emption from the networks. By far the most suitable time buy is a 52-week guarantee by the station. This helps everyone, in the long run, because it encourages advertisers to think of the medium on a continuing basis rather than in flights of, say, 13 weeks.

The 52 weeks guaranteed by the station aren't enough. Advertisers want, and actually should have, 13-week escape clauses. The nature of business today is such that an account man and ad manager need flexibility written right into

every move they make. Newspapers and magazines make this feasible—so why not television?

Then there's the old bugaboo about the summer hiatus. The time bought by an advertiser whose budget or whose sales picture can't cover the dog days, should be protected if he has to drop out for eight or 13 weeks. That's a big order, I know, but aggressive salesmanship should make it possible to sell the breathers created to other advertisers who manufacture warm-weather items. When a hiatus is over no one likes to start time buying all over again, having once gone through the effort and anguish of getting acceptable spots.

Next—and here's a real big request but one well worth the effort of all concerned—make it clear that there are good time slots available to advertisers on an *every-other-week* basis. This alone will encourage dozens of prospects into the medium who can afford it only on this basis. Team them up by two's yourself but don't make either's time order dependent on filling of the alternate week. In other words, no strings attached!

Now that I've asked for the moon, let's get to the sun—in this case, programing.

There just isn't enough *good* film available for local purchase, a market at a time. Most film producers set out to get a network sale first. Failing this they look for a "regional" deal—20 markets, let's say. So much of what is actually made available, market by market, is in the rerun stage or is so cornball that a limited-market, limited-budget advertiser who needs a show with real quality (just as much as the million dollar babies do) is just plain out of luck.

Now here's my suggestion (it's easy to be free with someone else's money and time!): I gather that there's a lot of money in the local station, local repping business—the lunches you guys buy testify to that. Well, why not invest some of that loot in a couple of decent film shows. Produce them yourselves or get together on a sound basis with any of the dozens of reputable people now in, or about to get into, film production. Your firm represents more than 10 stations; between yourselves and these outlets there ought to be enough cash to put together a couple of real fine properties. That gives you a double-barreled sales presentation (as the brochures put it): a fine time spot and the right show for it.

Well, you asked for it, son, and there 'tis. Hope it's not too tough to stomach. At least it's food for thought.

Regards,  
BOB.

## commercial reviews

### TELEVISION

SPONSOR: **Loew's and MGM**  
PRODUCT: **Ivanhoe**  
PROGRAM: **Happy Felton's Knothole Gang**

The live commercial that I caught in this pre-Dodger stanza (a fine show, by the by, with real heart-tug and warmth even for the non-sports fan) was one that I thought could be considerably enlivened by use of film clips from the actual motion picture plugged. And yet I've heard this advertising is doing a fine job of attracting audiences to the Loew's Theatres—especially among the younger set, which is where it counts.

A gentleman whose name escaped me joined Happy Felton at the mike on the ball field and delivered a straight blurb for the picture—"Ivanhoe." Happy followed him up with his usual convincing delivery regarding his own employment of this film translation of the classic. Maybe I missed the opening commercial but somewhere I think more relevant video than Happy and an announcer would help to build box office for so visual a product as



# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



The value of having a checking account at Chase is quickly established in this 20-second live-action spot featuring Milton J. Cross. The "voice-over" subtly flatters the viewer by identifying him with this celebrity and closes against a shot of the bank's name-plate with its slogan: "28 convenient locations." One of a "personality" series by SARRA produced for The Chase National Bank through Hewitt, Ogilvy, Benson & Mather, Inc.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



A charming mother and child sequence happily blends video and audio to put over convincing sales points for Nabisco Honey Grahams with strong product identification. Strikingly photographed, this 20-second spot is a typical example of SARRA's Video-Original "production for reproduction." One of a series made for National Biscuit Company through McCann-Erickson, Inc.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



What could have more sales appeal than sheets that are easy to put on — and won't pull out? What better way to show them than in home bedrooms with attractive young wives demonstrating their advantages? In a series of 20-second commercials by SARRA the exclusive sales points of Pacific Mills contour sheets are convincingly established. The closings show the packaged sheets and give the clincher . . . cost no more, get them at your favorite store. Produced for Pacific Mills through J. Walter Thompson Company.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



# Coming Up- Perfect Precision Prints

## PREPARATION

Here your film receives its first, careful inspection. Experienced workers examine it for defects, check over splices, perforations, synchronism of sound track general condition. Your printing instructions are carefully correlated to the film itself.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

**15 Years Research and Specialization** in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*



an MGM film. (See article on movie air advertising for details on why MGM uses no film clips in its commercials, page 38.)

SPONSOR: **White Rose Tea**  
AGENCY: **J. D. Tarcher & Co., Inc., N.Y.C.**  
PROGRAM: **Station Identifications**

For many weeks now I have been both amazed and confused by what I see of White Rose's TV copy. Amazed because of the frequency with which it turns up and the prime-rating station identification spots it appears in. Confused as to the message.

As you probably know, if you live in New York City, a line drawing of the familiar White Rose Teapot says something—to music. What exactly it is I can't say—nor does the visual leave me with any definite impression about the product or any urge to buy it.

Quite different, I'd say, from the "brisk" idea so firmly implanted by Lipton's and the elucidation of same presented by Mr. Godfrey, however surrounded by whimsey, satire, and horseplay.

SPONSOR: **Clearasil**  
AGENCY: **Ruthrauff & Ryan, Inc., N.Y.C.**  
PROGRAM: **Announcements**

Here is a thorough-going translation of patent-medicine advertising from the more traditional media to the newest—TV. Along with the advantages gained by addition to the copy of motion plus sight and sound are all the pitfalls, too. A lead-in vignette shows a young girl seeing a poster announcing a school dance. She realizes she won't be invited because of her "skin blemishes." This scene does come to life however hackneyed the situation or the words depicting it.

On the other hand, the nurse who takes her into her office and tells her the "good news" about Clearasil just doesn't come off for a reason set down in these tracts recently; namely, that TV makes a glaring fault of phoniness in dialogue. Since both the gal and the nurse are forced to talk like package inserts, I think it's safe to assume the words won't be believed. Youngsters of today are wiser by far than those of yesteryear, so here I feel they will turn away from this announcement because of the lack of credibility.

Well cast, well filmed, and soundly conceived, this spot should have gone, I feel, to greater lengths in its dialogue and direction to capture an air of reality. ★ ★ ★

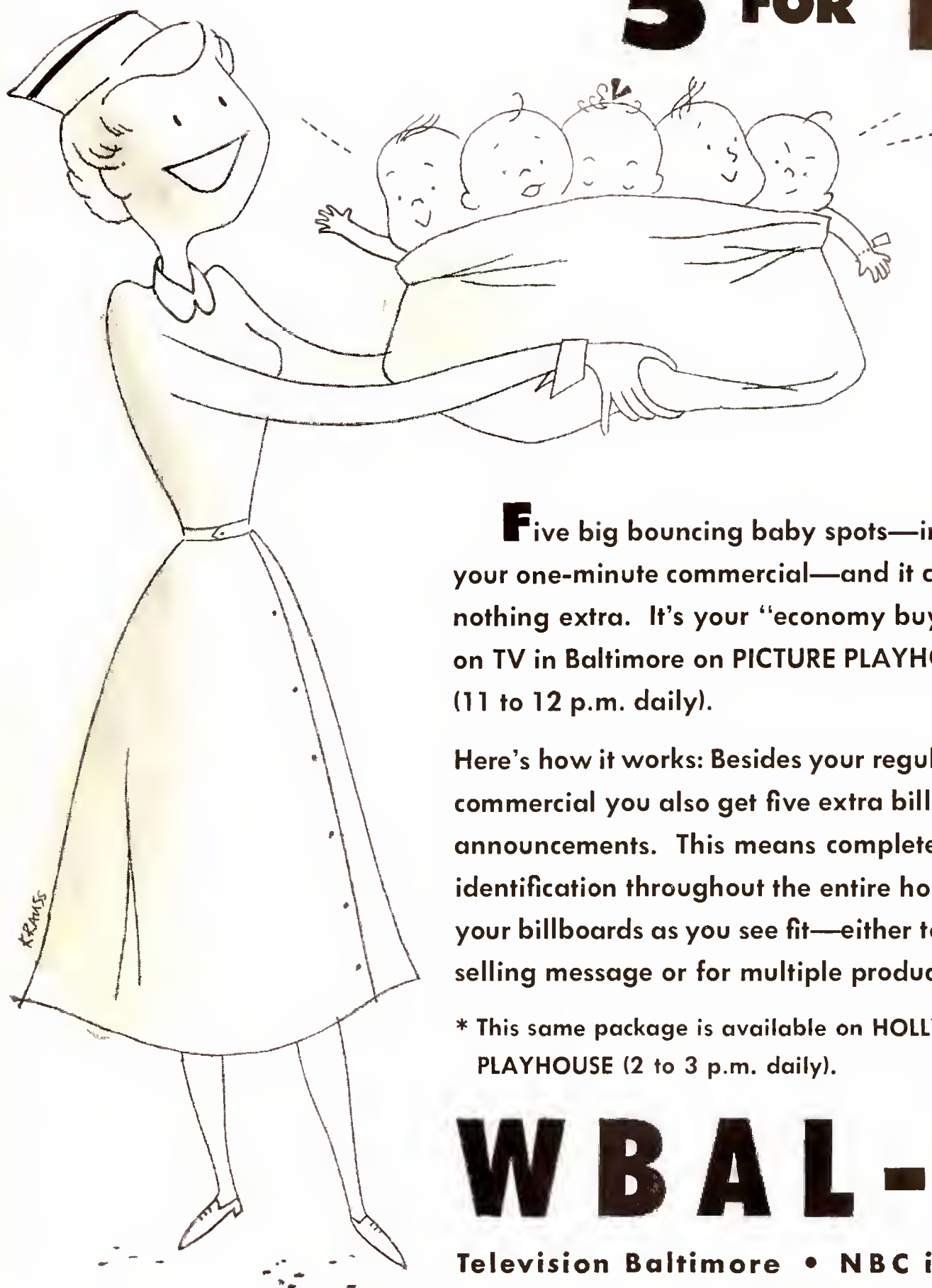
SPONSOR



# ► PICTURE PLAYHOUSE

the television show that gives you

## 5 FOR 1



**F**ive big bouncing baby spots—in addition to your one-minute commercial—and it costs you nothing extra. It's your "economy buy" on TV in Baltimore on PICTURE PLAYHOUSE\* (11 to 12 p.m. daily).

Here's how it works: Besides your regular one-minute commercial you also get five extra billboard announcements. This means complete sponsor identification throughout the entire hour show. Use your billboards as you see fit—either to repeat one selling message or for multiple product promotion.

\* This same package is available on HOLLYWOOD PLAYHOUSE (2 to 3 p.m. daily).

# WBAL-TV

Television Baltimore • NBC in Maryland  
Nationally Represented by Edward Petry & Co.



**30 Years**  
 of  
**Fitting a Medium  
 to a Market**

**WSYR ACUSE**  
 NBC  
 AFFILIATE

**Covers ALL  
 of the Rich  
 Central N.Y. Market**

●

**Write, Wire, Phone  
 or  
 Ask Headley-Reed**

**30 Years**  
 of  
**Fitting a Medium  
 to a Market**

**WSYR ACUSE**  
 NBC  
 AFFILIATE

**Covers ALL  
 of the Rich  
 Central N.Y. Market**

●

**Write, Wire, Phone  
 or  
 Ask Headley-Reed**

## REPORT TO SPONSORS for 8 September 1952

(Continued from page 2)

### CBS TV becomes Nielsen coverage subscriber

CBS has even split on coverage services. The radio network some time ago subscribed to Ken Baker's Standard Audit Measurement Service. Now CBS TV has bought Nielsen Coverage Service. Reason given by Oscar Katz, CBS TV research director, for going Nielsen: Study, on which Nielsen will have preliminary figures in few weeks, contains not only information on family viewing as to stations and various whyfores but data on set ownership. Katz also preferred Nielsen because he felt Nielsen's personal interview technique would give him closer approximation of set ownership than Baker's study which relies entirely on mail returns.

### ABC splits representation between Petry, Blair

ABC has turned over the national spot repping of its owned and operated stations to Edward Petry and the Blair Co. Assignments to Petry: WJZ and WJZ-TV, New York,; KGO and KGO-TV, San Francisco; and KECA and KECA-TV, Los Angeles. Blair's share: WENR and WENR-TV, Chicago, and WXYZ and WXYZ-TV, Detroit.

### BBDO sharing Republican campaign with Kudner

Query that had been commonly heard along Madison Avenue, "How come BBDO was passed up this time on the choice for handling the Republican Presidential campaign?" was answered last week. Kudner announced BBDO has been brought in to collaborate with it on radio and TV. BBDO directed the advertising for almost all the Tom Dewey campaigns, gubernatorial as well as Presidential, exclusively.

### WJBK regains ownership of "Jack the Bellboy" title

A court order that could have considerable significance for disk jockey phase of broadcasting restored to WJBK, Detroit, last week right to use title, Jack the Bellboy. Federal Judge Lederle ruled switch of disk jockey Edmund McKenzie from WJBK to WXYZ, Detroit, did not mean he could take title with him. Court also ruled WJBK could collect damages from loss of jockey's services.

### NBC ahead on optioned commercial time

NBC Radio reported last week that it had at the time 18% more sponsored hours on option than there were on the network books the parallel week in 1951. Although the optioned time for the afternoon and night were about even with last year's, the call for morning time this fall was large enough to give the network the 18% edge.

SPONSOR





**LOOK**

## *Our Sports Director's Working Overtime!*

Clair Stone really leads a tough life . . . hunting, fishing, ambling throughout Northeastern Wisconsin ballyhooing Conservation Projects. Gives several Talks weekly on such subjects as "Why Izaak Walton Wasn't Crazy!" — or "Why New York Advertising men Are!"



Anyway, his 6:00 PM Sportscast is part of our Good Living up here.

We're eager beavers when it comes to Good Living and *Good Radio!* Takes more than a quarter million dollars yearly to operate a Station like ours. Guess that's peanuts in Manhattan — but out here it's a sure sign of creative Showmanship.

Our Sports program is a refreshing example of "Radio In The  
*M*  
Land Of Milk And Honey."

wisconsin's most show-full station

5000 WATTS

IN

**G r e e n B a y**

HAYDN R. EVANS, Gen. Mgr.

Represented By WEED & COMPANY

\* GREEN  
**W B A Y**



© W B A Y



# WHEN TELEVISION



# GETS RESULTS

Here's a rich market . . . and here's Central New York's most looked at television station — ready to present your story to a "buying" audience. More top shows . . . more local advertisers . . . greater results.

## say "WHEN"

CENTRAL NEW YORK'S MOST  
LOOKED AT TELEVISION STATION

Represented Nationally  
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



**James C. Douglass**

V.P. exec. dir. radio-TV  
Erwin, Wasey & Co., Inc.

### agency profile

But for a switch in Government policy Jim Douglass would quite likely be busy today building a radio network in Australia. Douglass was offered the assignment while serving as a liaison officer on a British admiral's staff during the war, but the opportunity blew up after VJ day when the Australian Labor party placed a greater degree of control over private broadcasting.

Instead Jim negotiated lend-lease deals with the Russians for six months, then came back to the States to the comparatively quiet job of directing radio and TV advertising for Colgate-Palmolive-Peet. During his four and a half years in that slot he was largely responsible for the planning and development of C-P-P's TV operations.

A valuable lesson he learned during that period stands out in his memory. The *Howdy Doody* show had just been bought to pitch Colgate Dental Cream to the small fry. One day, as Jim tells it, "A top name in the advertising field mentioned a prank he had put over on his young nephews. They had asked him to buy them a brand of toothpaste which they had seen advertised on TV. He chuckled as he told me how he had got them Colgate's but told them it was the brand they had asked for. 'What's the difference,' he shrugged, 'the kids can't read anyway.'

"He" recalls Douglass. "almost knocked me off my feet. I got together with our agency and we decided that even if kids couldn't read they *could* recognize colors. From then on, every Colgate commercial delivered by Howdy Doody contained the phrase 'You can be sure it's right if it's red and white.' That little episode taught me not to take things for granted."

Jim's interest in radio dates back to 1925. While working his way through the Hastings College Conservatory of Music he also was musical director of KFKX, a relay station for KDKA, Pittsburgh.

Later he earned himself a tour of Europe by his ability to play just about every musical instrument extant. He came to his wanderlust legitimately enough; his father was a minister who preached the gospel through the Midwest and West. After a variety of musical and radio jobs, Jim settled down as program production manager for CBS at KMOX, St. Louis. With his present job Jim has completed the circle: station production to sponsor to agency.

These days Jim's peripatetic instincts are satisfied by business trips to Erwin, Wasey's Chicago and Hollywood offices and weekend jaunts to Connecticut where his wife joins him in their pet project of restoring an abandoned farm.

★ ★ ★





### WHK GENERAL MANAGER

"As Ohio's pioneer station — on the air since 1923 — we've tried just about every wire service. We're sticking with the best — AP!"

K. K. Hackathorn, General Manager  
WHK, Cleveland, Ohio



### WHK SALES MANAGER

"Our salesmen like the idea of selling news that carries the prestige of the world's biggest news agency."

J. B. Maurer, Sales Manager  
WHK, Cleveland



### WHK ACCOUNT EXECUTIVE

"AP's reputation for fast, accurate service makes it easy when I go to a client to renew a newscast contract. Half my selling job is done by having AP."

Joseph A. Beres, Account Executive  
WHK, Cleveland



### WHK NEWS EDITOR

"For reliability, I stick with AP — especially on the tough stories that break fast. And salutes to AP's Cleveland Bureau for fast action on our requests and questions!"

Wayne Skakel, News Editor  
WHK, Cleveland



### WHK SPONSOR

"Marshall's has been using AP news on all ten weekly newscasts for ten years. We feel that AP news coverage is the finest available."

E. V. Swisher, Merchandising Manager  
The Marshall Drug Company, Cleveland

*at WHK, Cleveland*

**they  
all  
prefer  
AP  
NEWS**

For full details on how you can join The Associated Press, contact your AP Field Representative or write

Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER  
OF THE ASSOCIATED PRESS"**







**TWO TOP**  
CBS RADIO STATIONS  
**TWO BIG**  
SOUTHWEST MARKETS  
**ONE LOW**  
COMBINATION RATE

Sales-winning radio  
schedules for the Great  
Southwest just naturally  
include this pair of top-  
producing CBS Radio  
Stations. Results prove  
this! Write, wire or phone  
our representatives now  
for availabilities and  
rates!

National Representatives

**JOHN BLAIR & CO.**

## What's New in Research?

a SPONSOR original

**66% of car owners in N. Y. metropolitan area listened to radio the last time they used their cars**

### Q. What year automobile do you now have?

1945 OR LATER .....	107	( 14.1%)
1946 OR LATER .....	410	( 53.9%)
NONE .....	274	( 36.1%)
TOTAL .....	781*	(104.1%)

\*NOTE: Answer is larger than number of personal interviews and percentages add up to more than 100% because some reported owning two or more autos.

### Q. (For each auto reported) Do you have a working radio in your car?

Year	Base	With radios	% of cars with working radios
1945 or earlier .....	107	56	53.3%
1946 or later .....	410	370	90.0%
Total .....	517	426	82.0%

### Q. Did you listen to your radio the last time you used your car?

	Base	With radios
Yes .....	263	( 66.1%)
No .....	135	( 33.9%)
Total .....	398	(100.0%)

#### SUMMARY ON FINDINGS ON CAR OWNERSHIP AND WORKING RADIOS

Families having car(s) with working radios .....	398 ( 52.3%)
Families having cars(s) with no working radios .....	88 ( 11.6%)
Families without car(s) .....	274 ( 36.1%)
Total .....	760 (100.0%)

SOURCE: Advertest Research study conducted exclusively for SPONSOR during first two weeks of August 1952

RESPONDENTS: 760 persons in the N. Y. Metropolitan area were asked these questions in TV set homes.

#### Key observations emerging from study on car radio listening

The fact that 66% of car-radio owners turned on their sets the last time they were in it rates as a high level in listening habits. The finding provides an illuminating insight into the extent of this phase of radio listening, and could serve as the springboard for research on the entire subject of auto listening.



# You've found it!

## What? —

Your luckiest "find" in radio —  
WERD, Atlanta! It's your  
"direct wire" to Atlanta's great  
Negro audience, and to its  
vast — but scarcely  
tapped — buying power.

## Pick it up!

## Good Luck — and Good buying action

will be yours with this four leaf clover  
in your broadcast schedule. WERD  
stimulates sales. And it's the most  
economical radio buy in Atlanta.  
Remember, there's a lucrative market to  
be tapped. It's yours through WERD!

## Why? —

WERD listeners have confidence in  
what they hear on their station — the only  
Negro owned and operated radio station  
in the U.S. Their confidence shows where  
it counts most — at the sales counter,  
where they buy the products they  
hear about on WERD. Write for WERD's  
"Proof of Performance."

RADIO DIVISION

Interstate United Newspapers, Inc.

Represented nationally by

**JOE WOOTTON**

# WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

**J. B. Blayton, Jr.**, Gen. Mgr.



## HOW PEPSI BOUNCED BACK

(Continued from page 27)

blers fell in line with Steele's plans. They put up the money necessary to buy new bottle stocks. They ordered vending machines, and sent salesmen out to hustle up choice locations. Sales began to climb again, after the long slide downward.

Pepsi also sent management teams scurrying around the country to spread Steele's new gospel of a revitalized Pepsi-Cola organization. In conjunction with regional staffs (there are sev-

en of these regional Pepsi offices), they helped bottlers pinpoint their weak sales areas. In all parts of the country, these teams explained what the firm's new advertising approach would be, showed them how to tie advertising in with local-level merchandising, dangled extra-large budgets of cooperative advertising dollars for special effort, and generally helped weld parent company and bottlers into a successful team.

Later on during 1951, Pepsi even stepped in and took over several franchised Pepsi bottling plants. As Steele puts it, "To furnish franchised bottlers

operating in other areas a positive demonstration of the sales opportunity inherent in a modern, efficient Pepsi-Cola bottling operation, effectively run."

Steele and his new team proved the point to Pepsi bottlers, in dollars and cents. In 1951, the case sales of Pepsi-Cola in all company-owned bottling plants in the U.S. increased 21% in 1951 over 1950, as opposed to the all-bottler average of some 14%. In some of these newly acquired plants, case sales were up as much as 200% in 1951 over those of the previous franchise holders.

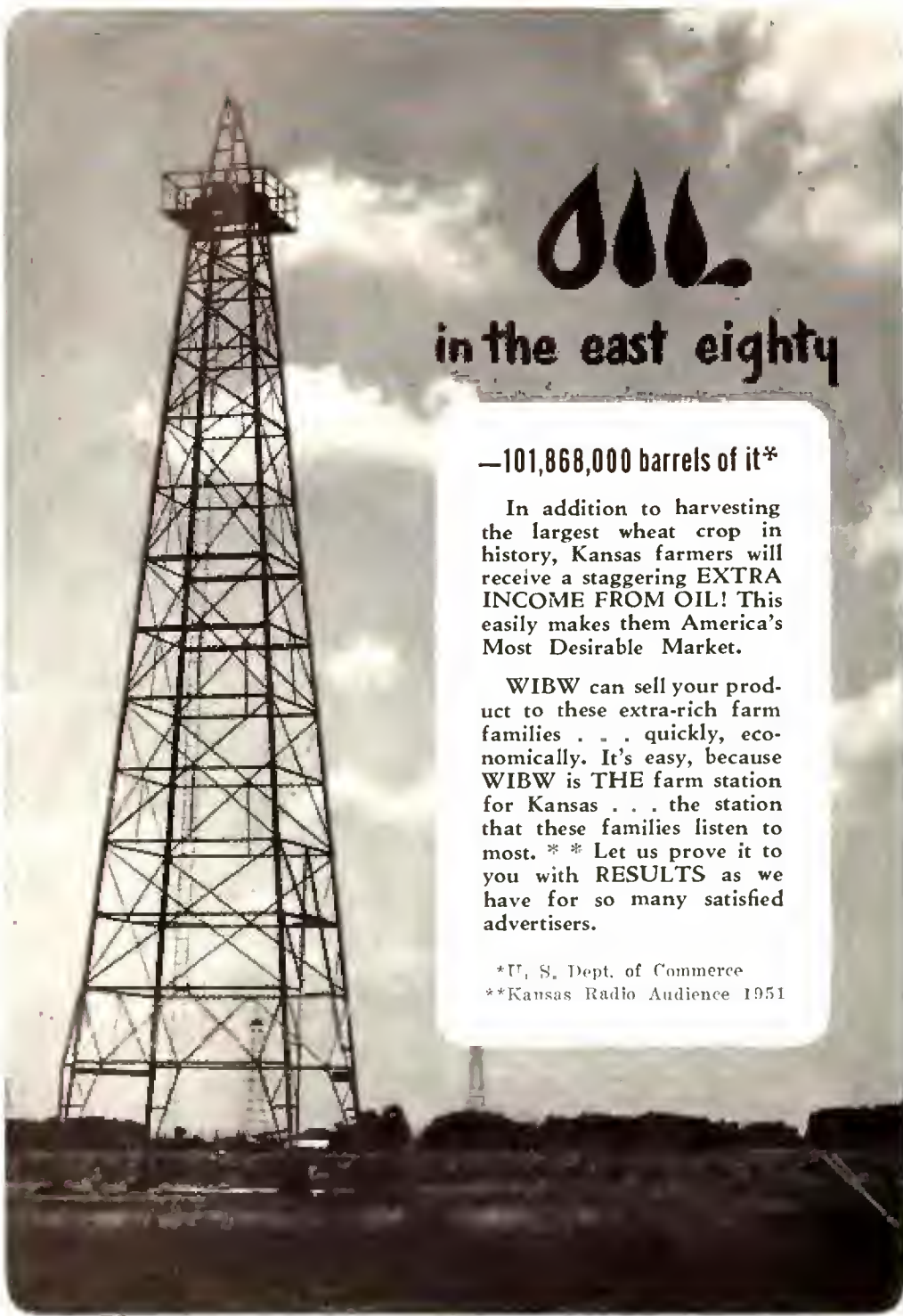
Bottlers who had felt Pepsi wouldn't really know how to run a bottling plant if given the chance, began to feel quite differently when they saw these figures. They sat up and took notice in a hurry, revamped their own methods, and pitched in with new vigor.

As far as advertising was concerned, Pepsi's new management team felt they needed a campaign which would give the product class, and which could resell the public on its merits.

Pepsi Advertising Manager Stirling R. Wheeler told SPONSOR, "We concentrated on giving the public good 'reasons why.' We stressed the quality of the beverage, the constant laboratory control, and tried to give people the feeling that they could serve Pepsi with pride in their homes as an adjunct to gracious living."

As part of this new advertising campaign, the *Faye Emerson Show*, originally three times weekly, 7:45 to 8:00 p.m. on CBS TV via the Biow agency, was a hit with both the public and the bottlers. She chatted, interviewed the great and the near-great, served Pepsi from silver trays with the manner generally reserved for vintage *Cordon Rouge*, and soon had sales increasing by 10 to 20% over the previous year.

But, network TV's coverage is limited at best, and many Pepsi bottlers are in non-video areas. So, to pacify bottlers who felt they were being left out in the non-TV cold, another network show was added on radio. Phil Regan, the singing ex-cop, whose Gaelic schmaltz was a highlight of the last Democratic Convention, starred. The *Phil Regan Show* went on NBC Radio in early March of last year, 5:00 to 5:25 p.m. on Sundays. The show lasted about two months on NBC, then moved to CBS Radio, where it lasted another couple of months. Army camps were toured as a feature of the Regan



**OIL**  
in the east eighty

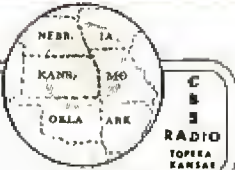
—101,868,000 barrels of it\*

In addition to harvesting the largest wheat crop in history, Kansas farmers will receive a staggering EXTRA INCOME FROM OIL! This easily makes them America's Most Desirable Market.

WIBW can sell your product to these extra-rich farm families . . . quickly, economically. It's easy, because WIBW is THE farm station for Kansas . . . the station that these families listen to most. \*\* Let us prove it to you with RESULTS as we have for so many satisfied advertisers.

\*U. S. Dept. of Commerce  
\*\*Kansas Radio Audience 1951

**WIBW**  
Serving and Selling  
"THE MAGIC CIRCLE"  
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN





# YOU MIGHT GET A 175-LB.

# WOLF\* —

## BUT...

## YOU NEED THE FETZER STATIONS TO BAG SALES IN WESTERN MICHIGAN



If you're gunning for bigger sales in Western Michigan, you really *need* the double-barreled power of the Fetzer operation—WKZO-TV in television, WKZO-WJEF in radio!

### TELEVISION

WKZO-TV, Channel 3, is the Official Basic CBS Outlet for Kalamazoo-Grand Rapids—America's 18th television market. It serves more than a quarter million Western Michigan and Northern Indiana television homes—more TV homes than are available in many seemingly larger markets such as Seattle, Kansas City, New Orleans, etc. A 28-county Videodex Diary Study made in August, 1952, proves that *WKZO-TV delivers 93.4% more television homes than Western Michigan's other TV station!*

*\*A wolf weighing just over 175 pounds was killed on Seventy Mile River in Alaska.*

### RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, give outstanding radio coverage of Western Michigan. *Each* is consistently top station in its home city. *Together* they deliver about 57% more city listeners than the next-best two-station choice in Kalamazoo and Grand Rapids—*yet cost 20% less!* WKZO-WJEF's rural circulation is spectacular, too. 1949 BMB figures credit WKZO-WJEF with big increases over 1946 in their unduplicated audiences—*up 46.7% in the daytime, 52.9% at night!*

Get all the facts on the Fetzer Stations—write direct or ask Avery-Knodel!

## WJEF

*top 4* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

## WKZO-TV

*top 4* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

## WKZO

*top 4* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



show—part of a long-term Pepsi drive to build more distribution in military posts, where Coca-Cola has the edge.

No great shakes as a musical show (its Nielsen never got much beyond 1's and 2's), the Regan series at least held the fort until Pepsi could arrange sizable spot radio campaigns, in cooperation with Pepsi dealers in non-TV areas. Then, Regan bowed out.

The snowy-shouldered Miss Emerson was more durable, but several serious problems plagued Pepsi with the Emerson series despite its over-all success. For one thing, clearing time on CBS's

video network for a three-a-week show was difficult; at one time Pepsi had only a half-dozen live stations, and had to make widespread use of kinescopes to cover the rest of the TV markets. With this huge off-balance of kine markets vs. live markets, the reproduction quality of the show suffered. Ratings, never sensational for an interview type of show, were a disappointment. Time slots varied all over the lot, adding difficulties to merchandising and publicity campaigns.

All of this added up to problems that were beyond solution. Last April, the

Faye Emerson show was dropped.

At the moment, the demise of both shows doesn't matter much to Pepsi-Cola. Both shows had virtually accomplished their missions when they went off the air. And, with the current summer having hit record peaks in temperatures all over the nation, per-capita consumption of soft drinks this year—including Pepsi—has been hitting all-time highs. Coasting along on the air push given earlier this year, and with the continuing weight of other Pepsi advertising as well as the hot weather's impetus, Pepsi has been racking up sales gains during July and August that have topped 1951's comparative figures by 25%.

Says Pepsi Advertising Manager Wheeler: "We've got the bottlers solidly behind us now, and the sky's the limit."

Pepsi's domestic advertising is continuing at an all-time high. At present rates, SPONSOR estimates \$6,000,000 will be spent by the soft drink firm this year, with a large amount of this king-sized budget being spent cooperatively with Pepsi bottlers. There's even a special \$500,000 campaign, incidentally, currently running in Sunday supplements that's designed primarily to plug the Pepsi bottlers in large-space, full-color ads, stressing their local role.

By the end of 1952, Pepsi will have spent, it's estimated, some \$2,000,000 of its ad budget for national air advertising, primarily in TV. Spot radio and spot TV—which still use the original jingle, but without reference to size or price—come out of dealer co-op funds, with Pepsi matching bottler air expenditures.

This month, Pepsi plans to spring something quite new in network TV shows. Although all recent trends in TV drama have been toward the half-hour length, Pepsi's new show—a Bernard Prockter film series titled *Pepsi-Cola Short-Short Drama*—is only 15 minutes in length.

However, Pepsi plans to make up for the capsule size of the program by airing it at least twice a week in all of the major TV markets. The thinking behind this new Pepsi show is very revealing: Pepsi executives feel that the quarter-hour O. Henryesque films will be far easier to fit into tight station schedules than a full half-hour.

That this thinking is accurate is reflected in the type of clearances which NBC TV has already lined up. Pepsi is shooting for a total of some 50 mar-

## Wherever you Go there's Radio

... and wherever you go in Western New York, Northwestern Pennsylvania or in the two-billion dollar Ontario area, you'll find WGR is the most listened-to radio station.

CBS  
Radio  
Network

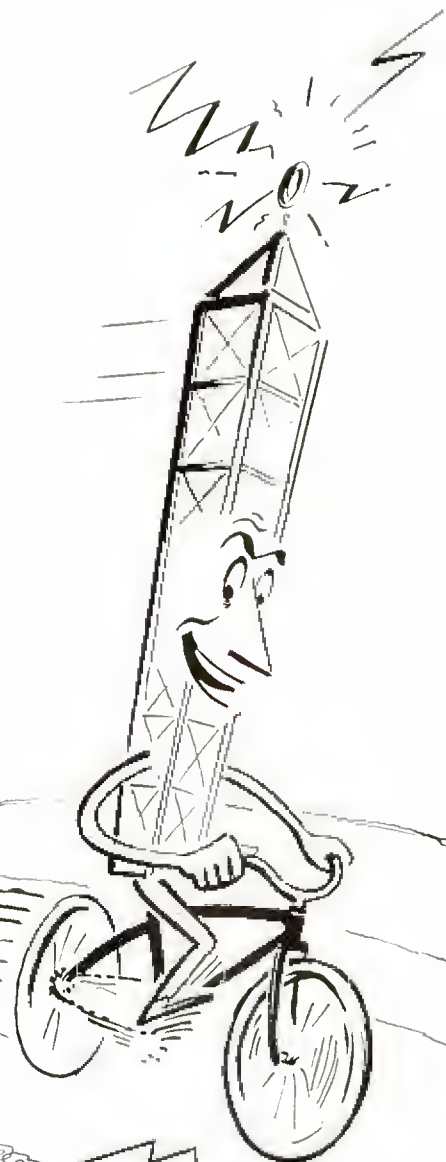


*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry





# KTLA CHANNEL 5

## THE BEST ADVERTISING BUY IN LOS ANGELES



**Third Consecutive Year**

**Ina Ray  
HUTTON**  
**All Girl Show**

This solidly established, high rated, local-live program is now available for participating sponsorship in twenty minute segments. Commercial time per segment includes two minutes plus opening and closing billboards.

**TUESDAY — 9:00 TO 10:00 P. M.**

**MAY, 1952**

Hooper	....	15.1
ARB	.....	15.0
Videodex	...	21.2



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**ALWAYS IN FRONT BY AN OVERWHELMING MARGIN**



kets, and expects to have its quota when the show premieres later this month. With the program already being on film (at a cost estimated by SPONSOR to be 25% more than comparable live production), quality of reproduction won't suffer on stations that have to air it from film prints on a spot basis.

Also, Pepsi is not trying to snare prime evening slots for its new show. Most stations will carry the program in an early-evening slot, 7:15 to 7:30 p.m. E.S.T. on Tuesdays and Thursdays; a few will air it later.

Thus, Pepsi bottlers are assured of a TV show that has multiple impact, good reproduction quality, and which can be placed on a spot basis if necessary. Also, they are bound to be pleased with the billboarding on the show itself, which is geared to the theme of "Pepsi-Cola and its bottlers" presenting the series.

Even the success Pepsi had with Faye Emerson has a counterpart in the show. Acting as hostess for the program and as sales personality will be Ruth Woods, whom Pepsi Ad Manager Wheeler describes as having charm, grace, and the ability to sell.

In a nutshell, here's how Pepsi's do-

mestic air operations shape up today:

**Network TV**—The new Pepsi film series, by Procter Productions, will start early this fall, via the Biow agency, on NBC TV. This series of twice-a-week, quarter-hour shows will be the keystone of the Pepsi air opera-

★ ★ ★ ★ ★ ★ ★ ★  
 "The role of arithmetic is—or should be—a minor one in advertising. Many advertising people are too much concerned over a variety of subordinate apertinances in a hopeless attempt to make a slide-rule science of what is an art."

JAMES D. WOOLF  
 Advertising Consultant  
 Santa Fe, N. M.

★ ★ ★ ★ ★ ★ ★ ★

tions, and will be surrounded by heavy merchandising and publicity support.

**Network Radio**—None was planned, as SPONSOR went to press. Because Pepsi is sensitive to the feelings of bottlers in non-TV areas, the door is not firmly closed to a good radio buy. However, Pepsi doesn't want a once-weekly network radio show.

**Spot Radio**—A great deal of spot radio (SPONSOR estimates the total expenditure at nearly \$1,000,000) will be bought cooperatively with local

franchised bottlers, with extra funds available for bottlers as their sales increase. Primary spot device: the old reliable Pepsi jingle, now dressed up with new lyrics that don't mention size or price, with transcriptions furnished by the parent firm.

**Spot TV**—The situation is similar to spot radio. Bottlers are given advice and commercials (film adaptations of the radio jingle) if they want to get in to spot TV. Several of them are already using local-level video in the U.S.

The durable Pepsi-Cola jingle was dashed off originally in five minutes by the then-new team of writers named Alan Bradley Kent and Austen Herbert Croom Croom-Johnson. First recordings of the jingle created a sensation in the fall of 1939 when they made their New York debut on WOR and WINS. Sales skyrocketed immediately in the New York area and Walter Mack sent the jingle out to other areas as fast as they could be opened up. In the period between 1939 and 1947, when versions of the jingle using the "twice as much" phrase predominated, it was played some 10,000,000 times on radio stations all over the country. This helps explain why the public got so lasting an impression of the twice-as-much theme.

Although the original jingle brought them only \$2,500, it spelled success for the team of Kent and Johnson. They quickly became identified in agency circles as "the guys who wrote the Pepsi jingle" and went on to write jingles for Armour, National Biscuit, Ford, Mission Bell, Procter & Gamble, and others. They eventually split up and have since gone separate ways in the radio-TV field.

There's another area of Pepsi air advertising that's literally a story in itself: the overseas operations. Pepsi is sold through more than 190 independent bottlers and a dozen Pepsi-owned plants in some 44 countries, with total populations of approximately 166 million. While some 3,000,000,000 bottles of Pepsi are consumed annually in the U.S., nearly half again that much is consumed outside the country; thus, the Pepsi foreign markets represent a neat one-third of all Pepsi consumption.

As might be expected, Pepsi exports its air techniques with the product. From Canada to Latin America, from Africa to the Philippines, the familiar Pepsi jingle is aired on outside-U.S. stations. Languages used range from

## Film Libraries-

Now is the time to CHECK your prints ✓

Are some of your old films

- ☐ Dirty?
- ☐ Oily?
- ☐ Dried out?

Are some of your new films

- ☐ Tacky?
- ☐ Scratched?
- ☐ "Rainy"?

If the answer is "Yes" to any of these questions, your next step is to have such films

## PEERLESS-Serviced

Services include cleaning...repairs...rehumidification...scratch removal...and the famous Peerless-Treatment that guards against future damage, makes your films screen better and last longer.

**PEERLESS**  
 FILM PROCESSING CORPORATION  
 165 WEST 46th STREET, NEW YORK 36, NEW YORK  
 959 SEWARD STREET, HOLLYWOOD 38, CALIF.

When you write, please mention size of your library and maximum number of prints you could spare at one time, for cleaning and treatment.





# Kenny CLICKS!

**He sells as he sings as he  
plays as he jumps—and  
his all-age audience loves  
all 30 minutes of his new  
KENNY ROBERTS SHOW**



*Pulse'll* prove this: Singin', strummin', leapin' Kenny Roberts is just as popular with his WHIO-TV audience as he is with the national audience that watched him perform with Arthur Godfrey, Al Morgan and other headliners. He's explosive! He's likable. And he's a darn good salesman. Here's *how* good:

WHIO-TV staged a big Polio Benefit Show early this spring. Kenny *stopped* it with his unusual act—viewers jammed the telephones with "contributions for Kenny." The city of Dayton wanted to put over a \$12,000,000 school bond issue last fall. Kenny talked it up for 7 weeks on a special show\* aimed at children—the issue passed by a 2-to-1 majority—and the bond committee gave Kenny a large share of the credit. No room for other examples.

Sometime during his new 4:30 to 5:00 p.m. program, originating from WHIO-TV studios, Kenny will have time to turn his selling talents to \_\_\_\_\_ (*fill in your product name here*). George P. Hollingbery, national representatives for WHIO-TV, has complete information on the participating spots now available.

*\*Kenny's school bond show was aired over two stations at the same time. WHIO-TV pulled twice as many viewers as the other station.*





French and Spanish to Arabic and Tagalog, and even Chinese.

However, although results are often excellent, planning air advertising overseas for Pepsi presents many problems.

As John Soughan, ad manager of Pepsi's Export Division, put it to SPONSOR: "Pepsi advertises and sells in more than 40 countries. But, in 75% of these countries, radio and TV are not open to commercial sponsorship, and we have to use other local media, ranging from newspapers and other publications to outdoor advertising and display material. However,

we strongly urge bottlers to use broadcasting wherever possible." (For fill-in on overseas radio and TV, see International Basics section in 14 July 1952 Fall Facts issue.)

Radio has proved particularly effective in developing Pepsi sales in Central and South America, and in the Caribbean, particularly in areas where literacy is low and commercial radio is virtually the only mass advertising medium. Pepsi announcements are aired in Cuba, Mexico, Venezuela, Panama, Guatemala, and Ecuador, and will move into Brazil as soon as that mar-

ket is opened by the soft-drink firm. TV, both film announcements and live local shows, is being used by Pepsi bottlers in Mexico City and Havana.

Europe has very little Pepsi radio, and no TV. Radio Eire carries announcements for the Irish Pepsi bottler. In Africa, announcements in Arabic are aired on the commercial station in Casablanca to reach the rapidly developing Pepsi markets in the Moslem region, and local programs are aired out of Johannesburg in South Africa to reach the remainder.

Other Pepsi radio announcements, programs and jingles are aired in parts of the Middle East and the Orient, including Hong Kong and the Philippines. (No Pepsi-Cola is sold behind the Iron Curtain, Pepsi believes.)

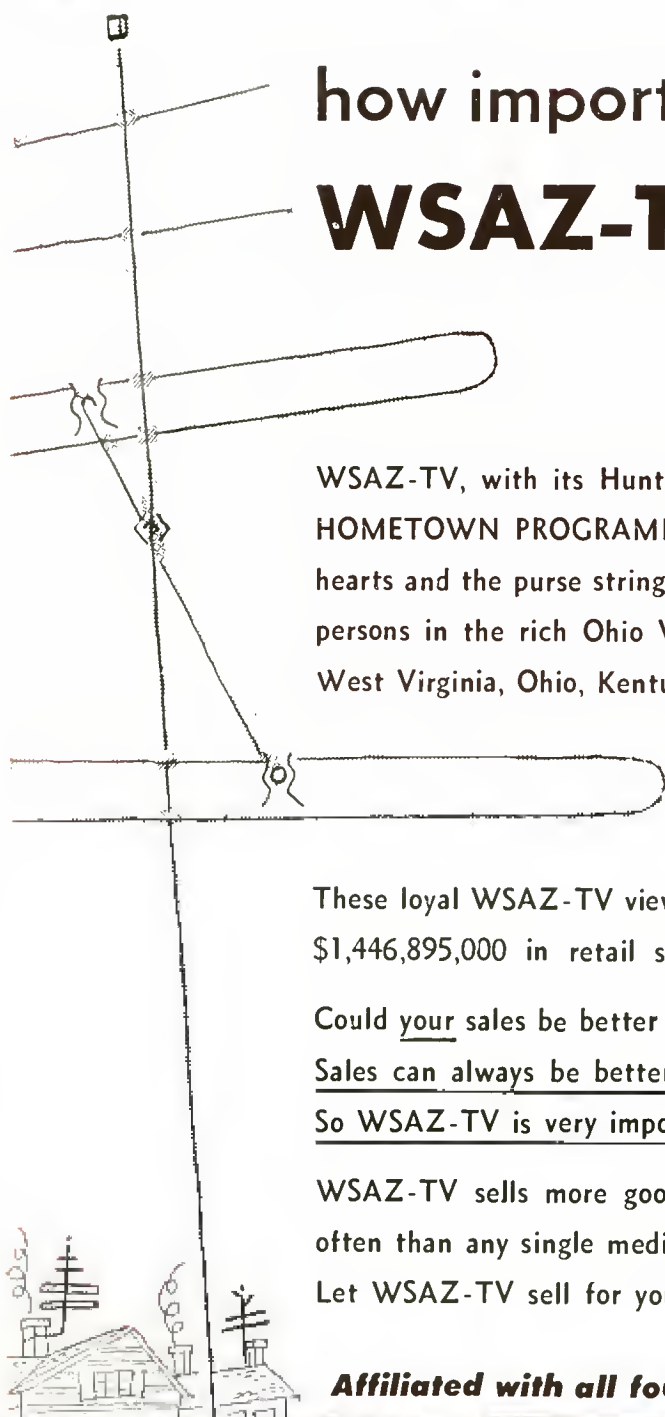
The booming foreign markets are under the supervision of First Vice President William B. Forsythe, who hops around the world in the classic traditions of a diplomatic courier, although bearing Pepsi contracts rather than military secrets, in his briefcase. Forsythe is himself a great believer in air advertising, and is constantly explaining many of Pepsi's U.S. radio-TV techniques to bottlers in foreign countries. The close teamwork between Pepsi President Steele, and export expert Forsythe pays off well. Pepsi is beginning to rival Coca-Cola closely in areas where the two compete. Often Pepsi—with its bigger bottle, sweeter taste, and harder-hitting advertising—is ahead.

Someday, Pepsi hopes to catch up to giant Coca-Cola in over-all volume, even though rival Coke has a net income that is 60% of Pepsi's total sales today and has a big lead in fountain cola business.

With Pepsi-Cola bottlers planning to invest some \$7,000,000 of their own money this year in new plant expansions, with a new management team guiding the company, and with new advertising philosophies beginning to show real results, Pepsi today looks confidently into the future.

Already ahead of the game, Pepsi now feels that hitting the ultimate jackpot is just a matter of time.

As Al Steele recently wrote: "Ours is a business where volume is rewarding, where profits rise rapidly as sales climb. With more and more of our bottlers expanding their investments and efforts, we may confidently expect sales to continue to increase." ★ ★ ★



how important is  
**WSAZ-TV** to you?

WSAZ-TV, with its Huntington-Charleston HOMETOWN PROGRAMING, is close to the hearts and the purse strings of over 2,000,000 persons in the rich Ohio Valley—67 counties in West Virginia, Ohio, Kentucky and Virginia.

These loyal WSAZ-TV viewers spent \$1,446,895,000 in retail sales in 1951.

Could your sales be better in this area?

Sales can always be better!

So WSAZ-TV is very important to you!

WSAZ-TV sells more goods to more people more often than any single medium in West Virginia.

Let WSAZ-TV sell for you!

**Affiliated with all four Television Networks**

**WSAZ-TV** HUNTINGTON, W. VIRGINIA  
represented by the KATZ AGENCY

84,000 watts on channel 3



# Radio's Greatest Dramatic Show!

Sept. 14

**U. S. STEEL**

opens its  
eighth season of

**Theatre Guild  
on the Air**

with the radio premiere of

**"The Wisteria Trees"**

STARRING

**HELEN HAYES  
JOSEPH COTTEN**

As in seven years past, U.S. Steel will draw on the production skills of the Theatre Guild, the writing talents of the world's leading authors, and the histrionic abilities of Broadway and Hollywood's top stars . . . to bring America a new season of radio's most honored show.

In addition to "The Wisteria Trees," our programming for this season includes such shows as "The Winslow Boy," "Great Expectations," "George Washington Slept Here," "Vanity Fair" and "All About Eve."

**SUNDAY—8:30 P. M.**

**THEATRE GUILD on the AIR**

**U. S. STEEL HOUR**



# FLASH!

## WAVE-TV OFFERS TOP AVAILABILITY!

A few excellent spot participations are still available on WAVE-TV's unique audience-participation show, "MAN ON THE STREET"!

**FORMAT:** On-the-street interviews by Foster Brooks, Louisville's most colorful television personality! Theater tickets and prizes awarded to people interviewed and to those who send in questions.

**FOSTER BROOKS:** A top-notch MC and wit — has appeared with Arthur Godfrey, Vaughn Monroe, Spade Cooley and others!

**TIME:** 11:45 to 12:00, Monday thru Friday — popular "rest period" in which thousands of extra housewives watch TV!

**AUDIENCE:** Large and loyal a "guess-the-correct-answer-by-telephone" part of the program had to be discontinued because it always swamped our switchboard for hours!

**CHECK WITH:** F & P!

## WAVE-TV

FIRST IN KENTUCKY

Channel  
**5**

**NBC • ABC • DUMONT**

LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.

Exclusive National Representatives

*Here are sponsors who alternated their programs on network TV during second quarter of 1952*

### ABC

SPONSOR	PRODUCT	AGENCY	PROGRAM	TIME
BENDIX C. A. SWANSON	appliances margarine	Tatham-Laird Tatham-Laird	Name's the Same Name's the Same	alt. W 7:30-8 p.m.
HAZEL BISHOP TONI	lipstick Pront	Raymond Spector Foote, Cone & Belding	Stop the Music Stop the Music	alt. Th. 8-8:30 p.m.
CELANESE FRIGIDAIRE	institutional appliances	Ellington Foote, Cone & Belding	Celanease Theatre Pul. Prize Playhouse	alt. W 10-11 p.m.
GREEN GIANT	peas	Leo Burnett	Life with Linkletter	alt. F 7:30-8 p.m.*
PETERS SHOES	shoes	Henri, Hurst, McDonald	Super Circus	alt. Sun. 5:30-6 p.m.*
MASLAND JACQUES KREISLER	carpets watchbands	Anderson & Cairns Hirshon-Garfield	Tales of Tomorrow Tales of Tomorrow	alt. F 9:30-10 p.m.
RALSTON-PURINA	cereals	Gardner	Space Patrol	alt. Sat. 6-6:30 p.m.*

### CBS

CARNATION RONSON	evap. milk lighters	Erwin, Wasey Grey	Burns & Allen Star of Family	alt. T 8-8:30 p.m. alt. T 9-9:30 p.m.
CARTER SCHICK	Arrid, etc. elec. razor	SSCB Kudner	City Hospital Crime Syndicated	alt. T 9-9:30 p.m. alt. T 9-9:30 p.m.
CARTER TONI	Nair, Rise White Rain	SSCB Foote, Cone & Belding	Crime Photographer Crime Photographer	alt. Th. 10:30-11 p.m.
GOODYEAR	institutional	Young & Rubicam	Greatest Story	monthly Sun. mat.
PILLSBURY TONI	flour, mixes home permanent	Leo Burnett Foote, Cone & Belding	Godfrey's Friends Godfrey's Friends	alt. W 8-8:30 p.m.

### DU MONT

GRUEN	watches	McCann-Erickson	Gruen Playhouse	alt. Th. 9-9:30 p.m.*
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### NBC

AMERICAN TOBACCO S. C. JOHNSON	Lucky Strike waxes	BBDO Needham, Louis & Brorby	Robt. Montgomery Robt. Montgomery	alt. M 9:30-10:30 p.m. alt. M 9:30-10:30 p.m.
ANSON B. T. BABBITT	jewelry Bab-O	Grey W. H. Weintraub	Kate Smith Kate Smith	alt. W 8:30-9 p.m. alt. W 8:30-9 p.m.
HAZEL BISHOP RIGGIO TOBACCO	lipstick Regent	Raymond Spector Brooke, SFD	Cameo Theatre Cameo Theatre	alt. Th. 10:30-11 p.m.
CROSLLEY SPEIDEL	appliances watch bands	Benton & Bowles SSCB	Winchell-Mahoney Winchell-Mahoney	alt. M 8-8:30 p.m. alt. M 8-8:30 p.m.
DERBY FOODS JAMES LEES	Peter Pan carpets	Needham, Louis & Brorby D'Arcy	Sky King Meet the Masters	alt. Sun. 5:30-6 p.m. alt. Sun. 5:30-6 p.m.
GOODYEAR PHILCO	tires TV sets	Young & Rubicam Hutchins	Goodyear Playhouse Philco Playhouse	alt. Sun. 9-10 p.m. alt. Sun. 9-10 p.m.
G. F. HEUBLEIN	A-I Sauce	Schleider, Beck & Werner	Ruth Lyons	alt. W 12:15-12:30 p.m.
KAISER-FRAZER LEHN & FINK	autos H'nds Cream	W. H. Weintraub Lennen & Mitchell	Show of Shows Show of Shows	alt. Sat. 10-10:30 p.m. alt. Sat. 10-10:30 p.m.
KELLOGG PET MILK SNOW CROP	cereals evap. milk frozen foods	Kenyon & Eckhardt Gardner Maxon	All Star Revue All Star Revue All Star Revue	third Sat. 8-9 p.m.
LIGGETT & MYERS LIGGETT & MYERS	Fatima Chesterfields	Cunningham & Walsh Cunningham & Walsh	Dragnet Gangbusters	alt. T 9-9:30 p.m. alt. T 9-9:30 p.m.
MANHATTAN SOAP MILES LABS.	Sweetheart soap Alka-Seltzer	Schleider, Beck & Werner Geoffrey Wade	One Man's Family One Man's Family	alt. Sat. 7:30-8 p.m. alt. Sat. 7:30-8 p.m.

SOURCE: Rorabaugh and TV networks

\*Other week sustaining

SPONSOR



## ALTERNATE WEEK

(Continued from page 37)

every week rather than every other.

This is far from the whole story, for there is still the matter of total advertising impressions, which is often more important to a sponsor than the number of different homes in which he can plant his message. In the matter of impact, the analysis was not as conclusive as the cumulative home figures.

The every week Godfrey sponsor made 183.5 impacts per 100 homes in those markets where the show was broadcast during an average four week period. This figure is gotten by multiplying the cumulative or unduplicated audience figure by the average number of broadcasts tuned in per viewing home, in this case the latter figure being 2.5. The comparable figure for Toni and Pillsbury was 1.4 for both sponsors and their impact-per-100-homes total came to 76.2 and 80.2, respectively.

On Kate Smith's program, Reynolds made 52.7 impacts and Babbitt and Anson made 29.6 and 28.1, respectively. A comparison of the two programs shows that the alternate week sponsors averaged 43% of the every week sponsor's advertising impressions on the Godfrey show and 55% on the Kate Smith show.

While this comparison does not suggest any clear-cut answers it does show definitely that the every week sponsor does better in terms of total advertising impression than in the total number of different homes reached. This could well be assumed without research, of course, but only in rough terms. As in the case of the cumulative audience figures, it is fairly certain that the alternate week sponsors on the Kate Smith show are not getting as much out of their advertising dollars as their opposite numbers on the Godfrey show because of the lower ratings of the former.

As a matter of fact, the low ratings suggest the reason for the 55% figure for Anson and Babbitt. Being on a lower-rated show, they can expect more turnover in the audience, whereas Godfrey's popularity would more likely make for more loyal viewing. Hence the lower 43% figure for Toni and Pillsbury. As it happened in this particular case, the Nielsen researchers theorized, the every week sponsor on the Kate Smith program suffered more from the tuning out than the alternate

they came! they saw!  
they BOUGHT!

TOM SCHROEDER AGENCY  
Advertising Counselor

Cor Hendrie and Grand Ave  
Detroit 11, Michigan

April 18, 1952

Mr. Robert D. Thomas  
WBNS-TV  
33 N. High Street  
Columbus 15, Ohio

Subject: Nicolay-Dancey, Inc.  
"Western Roundup"

Dear Bob:

If ever you have need for a testimonial on the effective powers of WBNS-TV as a promotional medium ... we'll be able to provide you a dandy. Needless to say ... "an honest one at that!"

It isn't very often that an audience can be so taken with the presentation of a sales promotion that immediately following the close of the announcement they gather to close upon our distributors' trucks as they make their routine deliveries. This is just exactly what is happening, and the net result ... 10,000 harmonicas have been disposed of in one week's time. As you know, yours has been the only media of advertising the account is using.

All in all, we never have been able to come across an organization so embedded with the spirit of cooperation as that found at WBNS-TV.

Sincerely,  
TOM SCHROEDER AGENCY

*Arnold R. Pegler*  
Arnold R. Pegler

ARP/dk



you can see the  
difference on WBNS-TV



wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and  
WBNS-AM • General Sales Office: 33 North High Street  
REPRESENTED BY BLAIR TV



### WESTERN ROUND-UP

One of WBNS-TV's powerful sales-pulling daily programs that draws such voluntary letters as the one reprinted here. Your products too, will know a sales volume increase beyond your fondest hopes on the top-rated Western Round-Up program... 4:45 to 6:00 P.M.



week sponsors did. But it could have worked the other way.

The story is not complete without taking into account discounts for the advertiser. On CBS sponsors get a straight 5% discount for 26 alternate weeks while the discount for 26 straight weeks ranges from 2½-15% depending on the number of "station-hours." A half-hour program on 10 stations means five station-hours, for example. The discount structure thus allows 2½% for five to 10 station-hours, 5% for 10 to 20 station-hours, and so forth. The 52-week advertisers on CBS get a 10% annual discount plus the station-hour discount, which means they can get up to 25% off.

On NBC the advertiser gets no discount for 26 straight weeks but 8% for 26 alternate weeks of a half hour and 8½% for 26 alternate weeks of a full hour. For 52 straight weeks the discount is double the 26 alternate week schedule. It is apparent that NBC is making a play for the alternate week sponsor.

Whatever the actual cost for each advertiser, it is plain that there is a lot to be said for the alternate week approach, especially where the advertiser

wants to spray as many homes as possible with his message. The foregoing survey is not meant to be a definitive answer. It is, after all, an example of only two programs during a limited period of time. But it does suggest some of the more important factors for an advertiser to weigh when he is consid-

★ ★ ★ ★ ★ ★ ★ ★  
 "The high cost of television is forcing its customers to give television probably more study than any other medium ever got. From this study we are beginning to understand the greatness of television's power. It is head and shoulders above everything else."

HENRY SCHICKE, Adv. Dir.  
 The Borden Co.

★ ★ ★ ★ ★ ★ ★ ★  
 ering the pros and cons of alternate week advertising.

It is quite possible that Schick, for example, took the cumulative audience figures for their *Crime Syndicated* program into account when they decided to switch from every week to alternate week sponsorship. Nielsen figures showed early this year that by using the program every other week, they would only miss reaching 27% of the homes they would otherwise get to on an every week sponsorship basis.

Schick went into an alternating schedule in March, while in the in-between weeks Carter Products brought *City Hospital* over to CBS from ABC, where it had been running on alternate Saturday afternoons. The two programs follow each other in the 9:00-9:30 p.m. segment.

One advertising man gave another example of the usefulness of the cumulative audience figures. He mentioned an expensive, high-rated variety show where the cumulative audience, because of steady listening, is almost the same for three weeks as it is for four.

"What would the sponsor lose," he said, "if he dropped one week out of four? I'm sure a sponsor could be found to come in every fourth week. Goodyear was on TV once a month with *The Greatest Story Ever Told*. And how about Buick coming in every fourth week in the Berle time slot?"

This suggestion to a sponsor to hit the broadcast audience 12 or 13 times a year would have caused advertising hands to rise in horror perhaps even five years ago. But the climate is changing.

The new attitude runs something like this: What is so sacrosanct about advertising every seven days? The fact that a week is that long is no proof that advertising is most effective when repeated that often. Don't some advertisers use monthly magazines successfully? Are spot radio and TV announcements always used in a regular, repetitive pattern? Don't Jack Benny, Bob Hope and Martin & Lewis draw big audiences in their occasional appearances? How often should mail order advertising be used?

The questions, of course, answer themselves and point up the inference that the answers are flexible. It depends, in short, on the product, the geographical distribution of the product, the goal of the advertising campaign, the type of person the advertising is aimed at, the size of the advertiser's budget.

For example, on the Godfrey show, Liggett & Myers advertise Chesterfields every week because the cigarette advertiser feels he must ride herd on the consumer. Some admen feel that the basic strategy is to link Godfrey and Chesterfields in the public's mind, an opinion strengthened by L & M's use of Godfrey in the print media.

However, American Tobacco Co. plugs Lucky Strike on *Robert Mont-*



## SALEMAKER FACTS...

Write or wire Bill Simpson,  
 KRSC National sales, or our  
 nearest representative—

EAST: Geo. W. Clark, Inc.  
 LOS ANGELES: Lee F. O'Connell  
 SAN FRANCISCO:  
 Western Radio Sales

# KRSC

powered and programmed to cover  
 the profitable Seattle trading area

## THIS BRAWNY LAD MOVES MERCHANDISE!

You can sell Seattle faster, cheaper  
 with the powerful, thrifty KRSC  
 Salemaker spot plan. Costs you no  
 more than one spot per day on a  
 network station but gives you ter-  
 rific all-day impact. Even during  
 the first week your product moves!  
 Merchandising? Man, KRSC is  
Seattle's First Merchandising Sta-  
tion.



gomery Presents every other week for an hour. Tobacco experts say the company's strategy in this case is penetration, not dispersion. Furthermore, the sponsor identification factor is negligible. The actors and actresses are not well known and the agency, BBDO, reports that letters from viewers about a play put on during the week when Lucky Strike is sponsoring the show are often addressed to the Johnson wax people (the alternate sponsor), and vice versa.

Lucky Strike had these programs on TV at the same time, and weekly, so as to get its full required quota of impressions: *Meet the Champ* (ABC), *This is Show Business* (CBS), and *Your Hit Parade* (NBC).

Using the alternate week approach doesn't mean that the advertiser is necessarily forgotten during the in-between weeks. At the end of each *Robert Montgomery Presents* show, there is a cross plug inserted for the following week's sponsor. On *All Star Revue*, where three sponsors rotate sponsorship, two sponsors each get a one-minute cross plug each week while the third gets the lion's share of the commercials.

Carter Products gets across its required quota of ad messages every week by using two alternate week shows. As mentioned previously, Carter sponsors *City Hospital* on CBS but it also shares *I've Got a Secret* (which replaced *Crime Photographer*) on CBS with the Toni Co. *I've Got a Secret* is an audience participation show and Carter (as well as Toni—with Godfrey) is thus able to attract a wider variety of viewers than it would get with one of these shows every week. The cost is not much higher, either. In these cases, too, cross plugging keeps the brand name before the viewer's eyes as often as possible.

While it is true that participations may solve the same problem answered by two alternate week shows, there are a couple of reasons why participations may not be preferred. The sponsor who buys 15 minutes of a half-hour show will normally pay the higher 15 minute time cost. Two sponsors sharing a program on the same week may have disputes about the program format and other elements of production. There, too, many sponsors like a complete program to themselves. A drama program, for example, can be used to tie in the sponsor's name, like the alter-



## READY FOR MERCHANDISING WITH A CAPITAL "M"

Recognizing the vital importance of merchandising, and its relationship to sales, "SPEEDY" has rolled up its sleeves for action. WSPD's newly augmented Merchandising Department, with its eye on every cash register in Toledo and close contact with retail and jabber outlets will become an integral part of every local sales organization. For 32 years this Pioneer Station has reached the consumer and created buyer's desire—now we are reaching out as a working partner to the point of sale. From shelf to cash register—Northwestern Ohio's leading sales station is ready to Merchandise your product with a capital "M"—to "RING UP" more sales than ever before.

# WSPD

AM-TV



nating *Philco TV Playhouse* and *Good-year TV Playhouse*.

The question of program alternation (sponsors alternating shows in the same spot) in addition to sponsor alternation is another issue that has been agitating agency men. The alternating of programs has the advantage of variety, but there is the belief among most admen that the every week listening- or viewing-habit is still a force to be reckoned with. Two programs may be more expensive productionwise

than one because of the possible duplication of directing and acting talent.

Most admen urge that when alternating programs are used they be of a similar type. *Dragnet* and *Gangbusters* are an example of this. Some agency experts warn of the danger of a weak program pulling down the rating of a strong alternating show. However, there is no cut and dried evidence that this will happen. Nielsen rating figures for *Burns & Allen* and *Starlight Theatre* (the weaker show), which alter-

nated during the '50-'51 season show, for example, fairly parallel ups and downs between the pair, but nothing that indicates that one has any strong effect on the other.

All the evidence points in this direction: A strong show will hold its own whether it is on every week or not. This appears to be just as true of regularly scheduled shows as a one-shot Jack Benny production. It appears to be true, strangely enough, despite some evidence that people prefer a weekly show.

An Advertest Research study last

★ ★ ★ ★ ★ ★ ★ ★  
 "Intensified selling and advertising are necessary to educate and stimulate the desires that can lead to a higher standard of living."

ARNO H. JOHNSON, V.P.  
 J. Walter Thompson

★ ★ ★ ★ ★ ★ ★ ★

year on alternating of programs (one of the few studies on alternate week advertising) brought out that 68.2% of those questioned preferred the weekly show, 11.7% preferred the alternate week show and 20.1% had no preference.

A sponsor who buys one of two alternating programs always faces the possibility of coming up against this problem: If one of the programs has a low rating, it stands a good chance of being dropped eventually in the one-station markets and replaced by a good every week program. The other alternate show would, of course, go down the drain with it. Even in the case of alternate sponsorship of the same show, there is the chance that one of the partners will drop out. If he cannot be replaced, and the network can sell the time every week to one or more other sponsors with a different show, the remaining partner may have to go hunting for TV time.

One of the long range issues having to do with alternate week advertising concerns the networks themselves. Will rising costs limit network TV to the big advertisers? Many admen say that the networks, for their own good, should try to bring in as many advertisers as possible, that TV will be healthier in the long run if that is done. It may be that new methods to do this will be developed in the future. Right now, alternate week sponsorship shapes up as a pretty good answer, not only for the networks but the advertiser. ★ ★ ★

No. 38 OF A SERIES



## "HUGHIE" JENNINGS

In Hit By Pitch,\* —

# WHEC

## In Rochester Radio!

**LONG TIME  
 RECORD FOR  
 LEADERSHIP!**

\* In 1896 Jennings, playing for Baltimore, then of the National League, was hit 49 times during the season by opposing pitchers. This unique major league record has never been topped since!

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	216	159	20	0	0	0
TIES.....	35	35	0	0	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
 WHEC carries SIX of the "top ten" evening shows

PULSE BI-MONTHLY REPORT—MARCH-APRIL, 1952  
LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —

# WHEC

of Rochester

NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



## MOVIES ON THE AIR

(Continued from page 39)

cy, Donahue & Coe, had to settle for a one-minute film commercial consisting of an original jingle, a quartet, and a rain effect. Use of this film on TV, according to an agency spokesman, "Gave us a slight improvement in some situations, but the cost of the campaign didn't seem to justify itself."

It seems paradoxical that Metro, which played such a prominent part in building the "star" system should be unable to use its most valuable assets to hypo the box office. Metro withheld its key performers from radio for many years, but recently made a deal with Mutual Broadcasting System for 10 packages showcasing Metro talent.

Indications are that Metro is now negotiating with Screen Actors Guild to permit use of clips from its pictures for advertising and promotion via TV.

But Metro is definitely cutting back its radio advertising budget. As recently as a year ago the company was spending an estimated \$800,000 for a 52-week schedule of radio announcements over 100 stations in 50 cities. Today, Metro has 52-week schedules in less than a dozen markets. seems to be concentrating its efforts on such high-budget items as "Quo Vadis" and "Ivanhoe."

Although both Metro and its agency refuse to comment on the company's advertising policies, it is logical to assume that the principal reason for elimination of the 52-week schedules is that the studios are not turning out enough pictures to warrant year-round radio efforts. Like its fellow film-makers, Metro is cutting down on "B" pictures, pinning its hopes in the battle with TV on super-duper "A" productions to lure patrons into theatres. A general financial belt-tightening has been put into effect.

**Twentieth Century-Fox** has been indirectly affected by MGM's non-TV contracts. Getting ready to give the all-out treatment to Hemingway's "Snows of Kilimanjaro," Twentieth had to eliminate TV plans because the co-star of the movie, Ava Gardner, is a loan-out from Metro. Actually, it is only in recent months that Twentieth's contract with its stars have included the TV-for-advertising-only clause.

Consequently, Twentieth has only used TV experimentally to date. But this studio has made extensive use of radio. Buying patterns have evolved and a Twentieth Century spokesman

## It's SNOWING IN COLUMBUS, GEORGIA!



Yes, Sir! There's enough snow on our TV screens to blanket an area almost as large as the coverage area of WRBL! The BIG difference is RECEPTION—satisfactory reception, that is. In Columbus, RADIO is more effective than ever before. WRBL and WRBL-FM completely blanket the Columbus Trading Area. Tops in Share-of-Audience . . . Morning, Afternoon, Evening. Number One in ratings . . . 115 out of 163 reported periods. 18.7% MORE COVERAGE than ANY OTHER Columbus advertising media. Nearing our 25th Anniversary, WRBL is FIRST . . . in POWER, in PROGRAMS, in PRESTIGE, in PROMOTION.

**5 KW IN**

**1st STATION IN**

**GA.**

**COLUMBUS**

**ALA.**

**CALL**

**HOLLINGBERY**

**COLUMBUS, GA.**

**WRBL**

**AND WRBL-FM 46.2 KW**



# YOU NEED THE 17<sup>th</sup> STATE\* TO WIN!



Yes, you should surely include the tremendous WGY coverage area in making your "candidate's" campaign plans.

WGY is a "must" market area for you and your sponsor. Covering 53 counties in Eastern Upstate New York and Western New England for the past 30 years, WGY is the top station in the area.

Not confined to a single city, WGY blankets 22 cities with a population of 10,000 or more.

Just look at this market data!

Compared to the major metropolitan centers in the nation and based on figures in the 1952 *Survey of Buying Power*, the WGY area is exceeded only by New York and

Chicago in population, total retail sales and food sales!

The WGY area ranks 4th in Furniture-Household, Drug and Automotive Sales and 5th in General Merchandise Sales when compared to the major cities of the country.

Containing large rural and urban populations, the 17th State\* represents a true cross section of the country. Make sure your sponsor scores plenty of votes for his product in the form of sales by including the 17th State\* in your campaign plans.

## YOU CAN COVER THE 17<sup>th</sup> STATE\* WITH ONLY ONE STATION

\*The WGY coverage area is so named because its effective buying income exceeds that of 32 of the nation's States.

# WGY

Studios in  
SCHENECTADY, N. Y.

Represented  
Nationally  
by  
HENRY I. CRISTAL

says, "After the results we've had in the past, it would be ridiculous to leave radio out of our advertising plans."

Every key Twentieth release gets a solid radio buildup. But, according to Marty Michel, Twentieth Century's director of radio and TV, "The gimmick has to be there. If the announcement you dream up is such that you could use it for a different picture just by switching titles—well, you've got a bum announcement. Sometimes you have to stretch a point a little for an angle, but it's worth it to get a distinctive campaign."

In the case of the Bette Davis and Gary Merrill movie "Phone Call From A Stranger" the problem was simply that of having a "name" actress in a picture that would draw only so-so reviews. The campaign used in drawing crowds to New York's Roxy Theatre illustrates Twentieth Century's general radio strategy.

Using WNEW, WMCA, WMGM, and WINS, New York, a teaser campaign was started a week prior to the film's opening date. From five to 12 times daily, listeners of each station heard a 10-second transcription of which this is one example:

Ring of telephone . . . repeat

1st Voice: Hello

2nd Voice: This is a stranger calling. I was with your wife last night.

1st Voice: Where is she? What have you done to her?

2nd Voice: If I could see you . . .

1st Voice: Who is this?

2nd Voice: This is a "Phone Call from a Stranger."

More than 400 announcements were used in the 10-day period, and the Roxy Theatre could see tangible results from the opening day onward. The theatre had been averaging a two-week run for its pictures, but had to hold "Phone Call" over for an additional week to accommodate the crowds.

The success of the campaign makes a study of its planning and execution of value not only to members of the motion picture industry but to other air advertisers as well.

"We believe that the audiences gathered by network radio stations are very selective and tune in only for specific programs," the Twentieth Century spokesman explained. "On the other hand, independent outlets seem to have very loyal listeners. Then, again, buying a saturation campaign on a network station is a very expensive proposition and you've got all kinds of head-



aches about getting spotted next to a top-rated show.

"Adjacencies are a tricky subject, anyway. We believe that people have a pretty good idea of what they're going to listen to throughout the entire evening and have a tendency to switch to the next program before the one they are listening to is completed. For that reason," Twentieth's executive continued "we'd buy a pre-spot rather than a post-spot when we use network stations. We'd also prefer to get a spot between shows rated No. 3 and No. 4 than between a No. 1 show which is followed by one that is rated No. 15.

"For the 'Phone Call From A Stranger' campaign we had a natural gimmick. We know darn well that few people concentrate their attentions on listening to the radio. Most folks are only half-listening and you have to do something to attract them from their reading, housework, or other occupations. The ringing of a telephone made them stop and listen to our announcements because they weren't sure whether the noise was coming from the radio or whether it was their own telephone ringing.

"The first sentence spoken after the phone stopped ringing incorporated the name of one of the stars. For instance:

Ring of telephone . . . repeat

*Gary Merrill:* Hello.

*Girl's Voice:* I'd like to talk to Gary Merrill.

*Gary Merrill:* Well, this is Gary Merrill speaking.

*Girl's Voice:* Well, this is a phone call from a stranger.

*Gary Merrill:* Hey! that's the name of my new picture!

*Girl's Voice:* Yes, I know, Mr. Merrill. That's why I called. And I think you are just divine in "Phone Call from a Stranger."

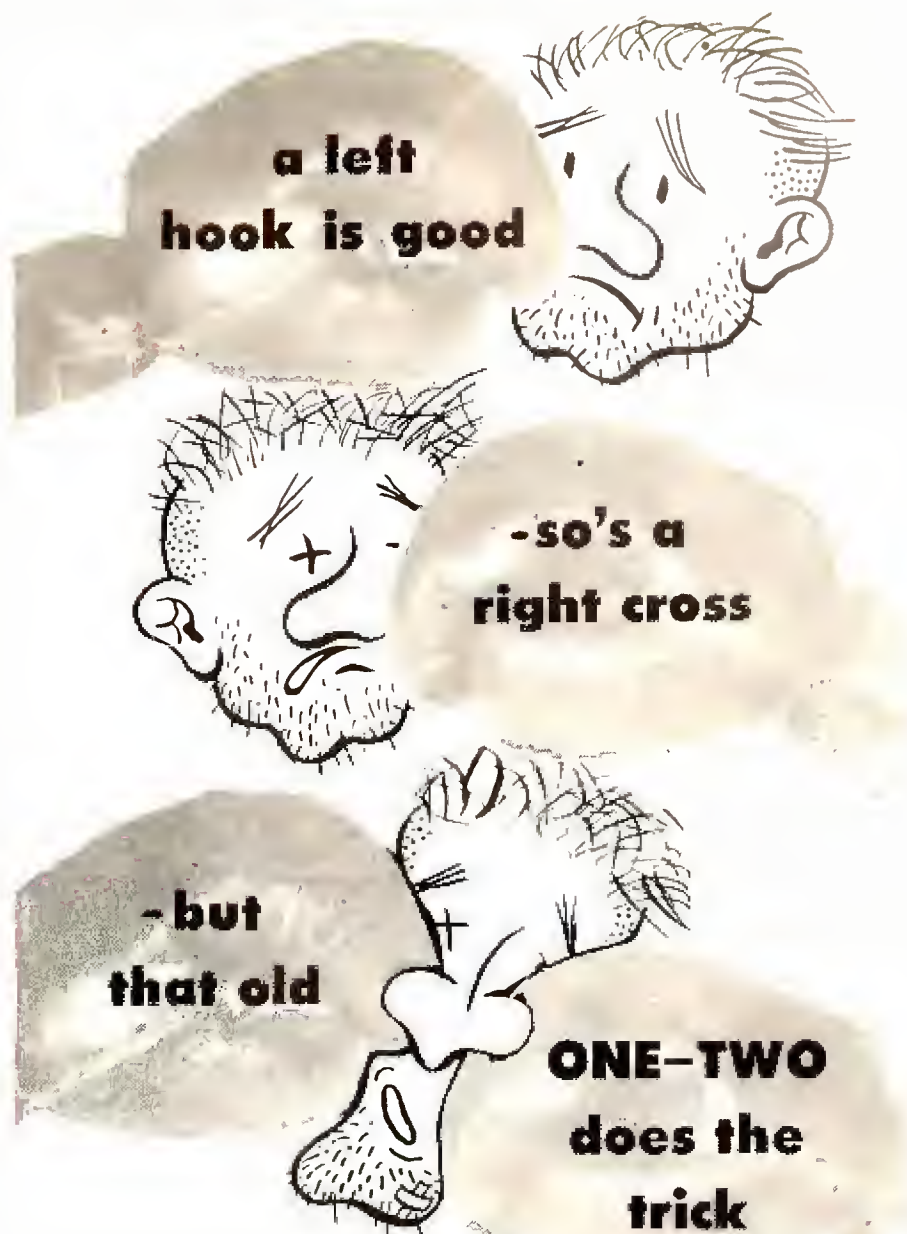
*Gary Merrill:* Thanks, that's mighty nice of you.

*Girl's Voice:* It's so seldom that one sees a picture so full of heart and warmth. And I think the other stars are wonderful, too: Bette Davis, Shelley Winters, Michael Rennie—not to mention my favorite, Gary Merrill.

*Gary Merrill:* Well, you've really got me blushing.

*Girl's Voice:* I'd like to tell you that you are terrific and especially in "Phone Call from a Stranger." I can't remember a better picture.

*Gary Merrill:* Well, I certainly can't remember when I've had a nicer phone call. By the way, what's your name?



**to sell Memphis  
you need Both**



**—to give you the selling punch  
in this two billion dollar market**

owned and operated by the Commercial Appeal  
National Representatives - The Branham Company



# ARE *You* A MR. *Why Buy?*

*Why Buy*

## SPOT RADIO?

Spot radio lets you hand-pick the station which will do the best selling job for you—market-by-market.

*Why Buy*

## SOUTHWEST VIRGINIA?

Southwest Virginia, of which Roanoke is the hub, is a complete market within itself. It represents about one-fourth of Virginia's total buying power.

*Why Buy*

## WDBJ?

WDBJ is a 28-year-old pioneer in this rich market—a consistent leader year after year in listener loyalty, prestige, coverage, and sales results! Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, V.A.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





## In One Ear...

... but NOT out the other! Central Ohioans listen to WBNS-Radio with both ears. We know they pay attention to commercials as well as popular CBS and local programs.

It pays to point selling messages at an audience of 1-1/4 million which *responds* to selling messages because it *bears* them. Products advertised over WBNS earn impressive sales figures and a large share of this 24-county Billion Dollar market.



CENTRAL OHIO'S ONLY

ASK JOHN BLAIR

POWER

WBNS — 5,000

WELD-FM — 53,000

COLUMBUS, OHIO

**CBS RADIO OUTLET**

*Girl's Voice:* Let's just let this be a "Phone Call from a Stranger." Goodbye.

*Gary Merrill:* Goodbye. Thanks for your phone call, Stranger.

"We don't know whether the series had an 'annoying factor' or a 'pleasing factor,'" the spokesman says, "but it certainly drew the crowds to the Roxy."

Weird cries and sound effects are frequently used to attract attention. During the "Viva Zapata" campaign, Twentieth Century amplified a heavy radio schedule by hiring kids to run through the streets yelling "Viva Zapata" at the top of their lungs. The ringing cry of "Kangaroo" was used successfully in making housewives cut off their vacuum cleaners long enough to find out what kind of noises were coming out of their radios. Twentieth Century received compliments from exhibitors all over the country for a series of transcriptions they made in connection with the Jane Froman picture, "With a Song in My Heart." With the Froman voice singing excerpts from five of the picture's songs in the background, the announcer gave a real pitch for "the heart warming story of the girl who survived a horrible plane crash, married her rescuer, and sang happily ever after."

None of the movie companies spend much on radio "A" time. Their schedules lean heavily on early morning, daytime, and late evening spots. Twentieth Century's Marty Michel says, "Your well-established independent stations have loyal audiences throughout the day, winter and summer. We think that we get a lot out of the auto-radio listeners. Our main purpose is to familiarize the audience with the name of the picture, the stars, a hint as to the picture's content, and the name of the theater in which it's playing. Then when the husband, or wife as the case may be, suggests a specific movie the other members of the family will be sufficiently familiar with our current offering to cast a vote for our product."

Despite the proved effectiveness of radio, newspaper advertising continues to bulk heavily in motion picture advertising, most of it done on a co-op basis between the picture producers and theatre owners. Because of the government decree ordering the divorce between the producing and exhibiting ends of the business, individual advertising contracts between the



producers and theatre owners vary greatly with a good deal of dickering going on between the two factions.

But over and above the efforts of the individual companies to promote their specific products are a number of developments which indicate the growing understanding and cooperation between the motion picture industry and broadcasts.

Less than a year ago, Dr. Ernest Dichter, a psychological consultant, published "A Pilot Study on the Relationship Between the TV and Motion Picture Industries." Among his findings was the conclusion that TV and motion pictures are compatible under certain conditions and that the problem is not TV versus motion pictures.

Said Dr. Dichter, "We find that the TV set owner is *not* the theatre's 'lost audience.' Rather it is the movie industry that has lost a channel of communications with the TV viewer and has failed to keep pace with his change of psychological attitude toward selection of entertainment."

The psychologist also pointed out: "The film industry has failed to sell one of the most important appeals of theatre attendance: the 'festival atmosphere' of movie-going. Depth interviews show that there is excitement in the preparation to go to the movies, in the selection of a film, in the anticipation of pleasure during the journey to the theatre, in the 'festival atmosphere' of the theatre itself and in the good emotional reaction after leaving the theatre. For these very reasons, popcorn is an essential part of a movie evening. The movie industry must now use 'psycho-popcorn' in its sales approach."

Out of this study a program called "What's Playing" was developed by Demby, Broun & Co. (then The Dem-

by Co.). The program consisting of excerpts from current and preview movies, as well as interviews with movie stars, was aired over WJZ-TV for 39 weeks commencing last winter. Using first Maggi McNellis, and later John Conte, as m.c., the show received enthusiastic cooperation from some of the movie companies, lukewarm help from others. Picture excerpts were

★ ★ ★ ★ ★ ★ ★ ★  
 "The combination of the sales effectiveness of radio, the great size and continuing growth of radio, the enormous uncounted audience to radio and its huge counted audience—this combination of facts convinces me completely that the years ahead will be bright ones for network radio."

JOHN KAROL, V.P.  
 CBS Radio

★ ★ ★ ★ ★ ★ ★ ★  
 supplied by Universal, United Artists, Columbia, Republic, RKO. Twentieth Century and Paramount supplied stars for interviewing purposes. MGM came through with a pair of sandals worn by Robert Taylor in "Quo Vadis."

At the end of the first 13 weeks, a survey of viewers disclosed that 80% of those responding had been influenced in their movie attendance by "What's Playing"; that 60% could name specific movies which "What's Playing" helped induce them to attend.

Myron L. Broun reports that sponsors are now being lined up and the show will be back on the air very shortly. Also that national syndication is planned.

The most recent mutual-appreciation development was announced by Ted Cott, NBC v.p. and general manager of WNBC-WNBT, New York. He announced that NBC's flagship stations were combining forces with the Motion Picture Industry Committee of Greater New York. This plan encom-

passes approximately 500 theatres in the New York area and about 30 theatre chains including Brandt, Skouras, Loews, Century, RKO, and others.

The project, designed to give "editorial support" to the movies, kicks off 8 September on the *Sketch Henderson Show* on WNBC with a listing of current and popular movies to be given by Sketch on his morning and evening radio shows. Other promotional projects will include a *Hollywood, U.S.A.* weekly variety show.

Also, a documentary series of programs, dramatizing the men who make the movies, the director, writers, etc.

One of the major promotional plans of the tie-in will be a "super movie of the month." WNBT-WNBC plan to make a tie-in with major supermarket chains, many of whom are already a part of the station's "chain lightning" operation, to promote the picture of the month. Proprietors and managers of supermarket chains will select the top picture of the month, through specially arranged previews, and will promote the movie chosen, in each of the participating stores.

On TV, Station WNBT will present a daily list of current and popular films, at intervals throughout the day, and beginning 15 September, a five-minute, five-a-week program will be presented in the early evening hour, featuring interviews with the top stars and using clips of the forthcoming pictures whenever available.

Just how much cooperation the picture producers will give this cooperative effort is not known at this time. You may be sure that exhibitors will bring pressure to bear on their suppliers. The theatre owners read the trade papers; they *know* how radio and TV advertising can stimulate their box offices. ★ ★ ★

*In Boston*

**RAY DOREY**

sells for you

6 A. M. to 9 A. M.

at

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.



**KFMB**  
TV  
Channel - 8

**SAN DIEGO'S**  
*1st and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

San Diego's  
**FOUR MAJOR AIR-  
CRAFT PLANTS** have  
**36,617 employees!**

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego I, Calif.  
Represented by  
The Branham Co.

If it's a  
University Town  
you want,  
We have it too.

—

Montana State  
with  
2500 students  
Bonus

*The Art Mosby Stations*

**KGVO-KANA**  
5000 Watts Night & Day  
MISSOULA 250 Watts  
Night & Day  
ANACONDA BUTTE

**MONTANA**  
THE TREASURE STATE OF THE 48

Representatives:  
Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

## ROUNDUP

(Continued from page 43)

Kenyon & Eckhardt; John McQuigg, Detroit manager. Lennen & Newell. The model is now on display in the television department of the J. L. Hudson Company, Detroit department store.

\* \* \*

In an effort to explain motion picture making so that anyone can understand it. Charles W. Curran, president of Times Square Productions, New York, has written a "Handbook of Motion Picture Technique for Business Men." Aimed at ad managers, agency and TV executives who deal increasingly with film, the book covers everything from costs to production details to a glossary of terms peculiar to the business. The manual is available for \$1.00 from Times Square Productions, 145 West 45th Street, New York, N. Y.

\* \* \*

Some years back one cigarette company struck a highly competitive attitude toward the candy industry in its advertising. Today, and in contrast, Philip Morris & Co., Ltd. has joined hands with the sweets business in a partnership sales effort. That company is distributing its third series of stickers to boost candy sales; it has previously placed more than 250,000 in candy, cigar, drug stores, on vending machines, etc. On the current sticker, Philip Morris' Johnny points to the slogan: "Everybody loves good candy. Take some home today and don't forget to 'Call for Philip Morris'."

\* \* \*

WNEW, New York, uses singing commercial-style jingles to popularize fine arts and culture. Aired since June, these transcribed "Lively Arts Jingles" cover modern art, architecture, opera, classical music and literature in catchy commercial style, incorporate live announcements on current cultural activities in the area. New York's Museum of Modern Art, among other organizations, has contacted the station with thanks. Audience mail asking for specifics has been heavy, and 11 stations have requested permission to use the jingles.

\* \* \*

For the second year, Henry J. Kaufman & Associates, Washington, D. C., has captured the Garfield Trophy, which is awarded annually to the advertising agency winning the most awards in the creative competition sponsored by the National Advertis-

ing Agency Network. Competing with 29 other agencies, Kaufman received



18 awards in 15 classifications ranging from magazines, house organs, and public relations to radio and TV programs and announcements. In photo above, Henry J. Kaufman, president of the agency, accepts the trophy; (l. to r.) Harry Hoffman, Hoffman & York, Milwaukee; Kaufman; Oakleigh R. French, Oakleigh R. French Associates, St. Louis; William F. Sigmund, partner and creative director of Kaufman. ★ ★ ★

**THE ROOSTER with the BIG ROSTER**

WVET has something to crow about in Bob Trebor's Day-breaker show—Bob wakes 'em up cheerfully from 6:30 A.M. on—for 9 national and 13 local sponsors. We've got a quarter hour available 5 days a week.

5000 WATTS

**WVET**  
MUTUAL  
1280 KC

**IN ROCHESTER, N. Y.**  
Represented Nationally by  
THE BOLLING COMPANY



(continued from page 31)

## NBC TV network sponsored shows

PROGRAM	COST	TYPE	TIME	SPONSOR	AGENCY	ORIGINATION
<i>Cavalcade of Sports</i>	\$40,000	Boxing	Varies with length of event; 1/wk	Gillette	Maxon	N. Y.
<i>Colgate Comedy Hour</i>	\$50,000	Comedy Variety	1 hr. 1/wk	Colgate	Sherman-Marquette	Hlywd.
<i>Deunis Day</i>	\$20,000	Musical Variety	30 min. 1/wk	RCA	J. Walter Thompson	Hlywd.
<i>Dinah Shore</i>	\$22,000	Musical Variety	15 min. 2/wk	Chevrolet	Campbell-Ewald	Hlywd.
<i>Dragnet</i>	\$21,000	Mystery & Detection	30 min. alt/wks with Gangbusters	Liggett & Myers	Cunningham & Walsh	Film
<i>Eddie Mayehoff</i>	\$20,000	Comedy Variety	30 min. 1/wk	Reynolds Metals	Buchanan	Film
<i>Firestone Theatre</i>	\$20,000	Drama	30 min. 1/wk	P&G	Compton	Film
<i>Ford Theatre</i>	\$22,000	Drama	30 min. 1/wk	Ford Motor	J. Walter Thompson	Film
<i>Gabby Hayes Show</i>	\$7,000	Children's Show	15 min. 5/wk	Quaker Oats	Sherman & Marquette	N. Y.
<i>Gangbusters</i>	\$13,500	Mystery & Detection	30 min. alt/wks with Dragnet	Liggett & Myers	Cunningham & Walsh	Film
<i>Goodyear Television Playhouse</i>	\$28,000	Drama	1 hr. alt/wks with Philco	Goodyear Tire	Young & Rubicam	N. Y.
<i>Greatest Fights</i>	\$2,500	Sports	15 min. 1/wk	Chesebrough	Cayton	Film
<i>Hallmark Hall of Fame</i>	\$13,000	Drama	30 min. 1/wk	Hall Brothers	Foote, Cone & Belding	N. Y.
<i>Hawkins Falls</i>	\$10,000	Soap Opera	15 min. 5/wk	Lever Bros.	N. W. Ayer	Chicago
<i>Howdy Doody</i>	\$1,450 (per 1/4 hr.)	Children's Show	30 min. 5/wk	Kellogg (two 1/4 hrs.) Colgate Continental Baking Standard Brands Welch Grape Juice International Shoe	Leo Burnett Ted Bates Ted Bates Ted Bates Doherty, Clifford & Shenfield Henri, Hurst & McDonald	N. Y.
<i>I Married Joan</i>	\$29,000	Comedy Situation	30 min. 1/wk	General Electric	Y&R	Film
<i>Kate Smith</i>	\$3,500 (per 1/4 hr.)	Musical Variety	1 hr. 5/wk	P&G (four 1/4 hrs.)  Nestle Doeskin Prods. Johnson & Johnson Pillsbury Mills Gerber Products Penick & Ford Minute Maid Simoniz Knemark Gildren Toni	Compton  Cecil & Presbrey Grey Young & Rubicam Leo Burnett D'Arcy BBDO Ted Bates SSCB Emil Mogul Meldrum & Fewsmith Foote, Cone & Belding	N. Y.
<i>Kraft Theatre</i>	\$20,000	Drama	1 hr. 1/wk	Kraft Foods	J. Walter Thompson	N. Y.
<i>Kukla, Fran &amp; Ollie</i>	\$4,000	Children's Show	30 min. 1/wk	RCA	J. Walter Thompson	Chicago
<i>Lights Out</i>	\$10,000	Drama	30 min. 1/wk	Pearson Pharmacal	Harry B. Cohen	N. Y.
<i>Martin Kane, Private Eye</i>	\$13,500	Mystery & Detection	30 min. 1/wk	U. S. Tobacco	Kudner	N. Y.

**In Boston**

Sets are tuned

**24 Hours a Day**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

to

**WHDH**

50,000 WATTS

John Blair & Co.



### NBC TV network sponsored shows

PRDGRAM	COST	TYPE	TIME	SPONSDR	AGENCY	ORIGINATION
<i>Meet the Press</i>	\$3,500	Forum, Discussion	30 min. 1/wk	Revere Copper	St. Georges & Keyes	Washington, D.C.
<i>My Hero</i>	\$23,000	Drama	30 min. 1/wk	Philip Morris	Biow	Film
<i>On the Line With Considine</i>	\$2,000	Forum, Discussion	15 min. 1/wk	Mutual of Omaha	Bozell & Jacobs	N. Y.
<i>One Man's Family</i>	\$10,000	Drama	30 min. 1/wk	Miles Labs	Wade	N. Y.
<i>Paul Winchell &amp; Jerry Mahoney</i>	\$16,000	Comedy Variety	30 min. 1/wk	Speidel Crosley	Hirshon-Garfield Benton & Bowles	N. Y.
<i>Philco Television Playhouse</i>	\$28,000	Drama	1 hr. alt/wks with Goodyear	Philco Corp.	Hutchins	N. Y.
<i>Red Skelton</i>	\$40,000	Comedy Variety	30 min. 1/wk	P&G	Benton & Bowles	Film
<i>Robert Montgomery Presents</i>	\$30,000	Drama	1 hr. 1/wk	American Tobacco S. C. Johnson	BBDO Needham, Louns & Brorby	N. Y.
<i>Roy Rogers</i>	\$22,000	Western Drama	30 min. 1/wk	General Foods	Benton & Bowles	Film
<i>Short, Short Stories</i>	\$18,000 (two 1/4 hrs.)	Drama	15 min. 2/wk	Pepsi-Cola	Biow	Film
<i>Texaco Star Theatre (Milton Berle)</i>	\$65,000	Comedy Variety	1 hr. 3/mo	Texas Company	Kudner	N. Y.
<i>The Doctor</i>	\$17,000	Drama	30 min. 1/wk	P&G	D-F-S	Film
<i>This is Your Life</i>	\$12,000	Drama	30 min. 1/wk	Hazel Bishop	Raymond Spector	Hlywd.
<i>Those Two</i>	\$15,000 (three 1/4 hrs.)	Musical Variety	15 min. 3/wk	P&G	Benton & Bowles	N. Y.
<i>Treasury Men in Action</i>	\$14,000	Drama	30 min. 1/wk	Borden	Doherty, Clifford & Shenfield	N. Y.
<i>Two for the Money</i>	\$10,000 (for simulcast)	Quiz, Aud. Partic.	30 min. 1/wk	P. Lorillard	Lennen & Mitchell	N. Y.
<i>Voice of Firestone</i>	\$18,000 (for simulcast)	Musical	30 min. 1/wk	Firestone	Sweeney & James	N. Y.
<i>We the People</i>	\$16,000	Interview	30 min. 1/wk	Gulf Oil	Young & Rubicam	N. Y.
<i>Welcome Travelers</i>	\$4,500	Quiz, Aud. Partic.	30 min. 5/wk	P&G	Benton & Bowles	Chicago
<i>You Bet Your Life (Groucho Marx)</i>	\$18,500	Quiz, Aud. Partic.	30 min. 1/wk	DeSoto-Plymouth	BBDO	Film
<i>Your Hit Parade</i>	\$30,000	Musical Variety	30 min. 1/wk	American Tobacco	BBDO	N. Y.
<i>Your Show of Shows</i>	\$27,500 (per 1/2 hr.)	Comedy Variety	1 1/2 hrs. 1/wk	R. J. Reynolds (1/2 hr.) S.O.S. (Partic.) Benrus Watch (partic.) Griffin (partic.) Prudential (1/2 hr. alt wks) Lehn & Fink (1/2 hr. alt wks)	Wm. Esty McCann-Erickson J. D. Tarcher Birmingham, Castleman & Pierce Calkins & Holden McCann-Erickson Lennen & Mitchell	N. Y.
<i>Zoo Parade</i>	\$3,000	Children's Show	30 min. 1/wk	Quaker Oats	Needham, Louns & Brorby	Chicago

### ABC TV network sponsored shows

PROGRAM	COST	TYPE	TIME	SPONSDR	AGENCY	ORIGINATION
<i>A Date with Judy</i>	\$9,500	Comedy Situation	30 min. 1/wk	American Chicle	D-F-S	N. Y.
<i>Beulah</i>	\$17,000	Comedy Situation	30 min. 1/wk	P&G	D-F-S	Film
<i>Chance of a Lifetime</i>	\$6,500	Aud. Partic.	30 min. 1/wk	P. Lorillard	Lennen & Mitchell	N. Y.
<i>Drew Pearson</i>	\$8,500 (TV and radio)	News	15 min. 1/wk	Carter Prods.	Ted Bates	N. Y.
<i>Ellery Queen</i>	\$12,000	Mystery & Detection	30 min. 1/wk	Bayuk Cigars	Ellington	N. Y.
<i>Faith for Today</i>	\$2,000	Religious	30 min. 1/wk	Voice of Prophecy	Laughlin, Wilson, Baxter & Persons	Hlywd.
<i>Hollywood Screen Test</i>	\$7,250	Drama	30 min. 1/wk	Ironrite	Brooke, Smith, French & Dorrance	N. Y.



### ABC TV network sponsored shows

PROGRAM	COST	TYPE	TIME	SPONSOR	AGENCY	ORIGINATION
<i>Hour of Decision</i>	\$3,500	Religious	30 min. 1/wk	Billy Graham	Walter F. Bennett	Various
<i>Lone Ranger</i>	\$18,000	Western Drama	30 min. 1/wk	General Mills American Bakeries	O-F-S Tucker-Wayne	Film
<i>Mystery Theatre</i>	\$11,000	Mystery & Detection	30 min. 1/wk	Sterling Drug	D-F-S	N. Y.
<i>Ozzie &amp; Harriet</i>	\$35,000 (TV and radio)	Comedy Situation	30 min. 1/wk	Hotpoint Lambert	Maxon Lambert & Feasley	Film
<i>Pud's Prize Party</i>	\$2,500	Children's Show	30 min. 1/wk	Fleer	Lewis & Gilman	Phila.
<i>Space Patrol</i>	\$4,500	Children's Show	30 min. 1/wk	Ralston Purina	Gardner	Film
<i>Stu Erwin</i>	\$11,500	Comedy Situation	30 min. 1/wk	General Mills	O-F-S	Film
<i>Super Circus</i>	\$14,000 (per 1/2 hr.)	Children's Show	1 hr. 1/wk	Kellogg Mars	Leo Burnett Leo Burnett	Chicago
<i>Tales of Tomorrow</i>	\$12,500	Drama	30 min. 1/wk	Kreisler Masland	Hirshon-Garfield Anderson & Cairns	N. Y.
<i>The Name's the Same</i>	\$7,000	Aud. Partic.	30 min. 1/wk	C. A. Swanson Bendix	Tatham-Laird Tatham-Laird	N. Y.
<i>Tootsie Hippodrome</i>	\$4,500	Children's Show	30 min. 1/wk	Sweets Co.	Moselle & Elsen	N. Y.
<i>Walter Winchell</i>	\$15,000 (TV and radio)	News & Commentary	15 min. 1/wk	Gruen	McCann-Erickson	N. Y.
<i>You Asked for It</i>	\$11,500	Variety	30 min. 1/wk	Skippy Peanut Butter	Guild, Bascom & Bonfigli	Film

### DU MONT network sponsored shows

PROGRAM	COST	TYPE	TIME	SPONSOR	AGENCY	ORIGINATION
<i>Broadway to Hollywood</i>	\$4,500	Variety	30 min. 1/wk	Tydol Gasoline	Lennen & Mitchell	N. Y.
<i>Captain Video</i>	\$7,500	Children's Show	30 min. 5/wk	General Foods	Benton & Bowles	N. Y.
<i>Cavalcade of Stars</i>	\$16,000	Musical Variety	1 hr. 1/wk	Druggists of America	Product Adv. Corp.	N. Y.
<i>Famous Fights From Madison Sq. Garden</i>	\$2,750	Sports	15 min. 1/wk	Adam Hats	Hirshon-Garfield	N. Y. (film and live)
<i>Happy's Party</i>	\$1,250	Children's Show	30 min. 1/wk	Florida Citrus Commission	J. Walter Thompson	Pittsb.
<i>Keep Posted</i>	\$2,500	News	30 min. 1/wk	Curtis Publishing	BBDO	Washington, O.C.
<i>Kids &amp; Company</i>	\$2,500	Children's Show	30 min. 1/wk	International Shoe	D'Arcy	N. Y.
<i>Life Begins at 80</i>	\$3,000	Forum, Discussion	30 min. 1/wk	Serutan	Franklin Bruck	N. Y.
<i>Plainclothesman</i>	\$6,500	Mystery & Detection	30 min. 1/wk	Larus & Bro.	Warwick & Legler	N. Y.

**In Boston**

Folks just love  
**CHRIS EVANS'**  
additional half hour  
**1.00 to 1.30 P.M.**

on

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.



<i>Ringside Interviews</i>	\$1,250	interview	15 min. 1/wk	Bayuk Cigars	Ellington	N. Y.
<i>Rocky King</i>	\$6,500	Mystery & Detection	30 min. 1/wk	American Chicle	D-F-S	N. Y.
<i>Sports Showcase</i>	\$1,500	Interview	15 min. 1/wk	Boyle-Midway	W. Earl Bothwell	Chicago
<i>Where Was I?</i>	\$7,500	Quiz	30 min. 1/wk	Wine Corp. of America	Weiss & Geller	N. Y.

Sponsored network radio shows with their talent and production costs  
will be published in 22 September issue of SPONSOR

## SPONSORED NET TV

(Continued from page 29)

and as a prestige builder for its product line and salesmen, the show, say Colgate executives, has been a highly successful operation. From here on in, add these executives, the tendency of the Colgate research department will be more in the direction of measuring sales.

6. Sponsors and agencies who are critical of the price increases on their packages contend that regardless of what the networks may say about union charges there is still room for a lot of economic trimming in production setups and techniques. The net-

works' answer to this is that they have been reorganizing their operations and paring costs vigorously in the past several months. Said a network official: "It is true we are now making a profit on our program production operations, but it's a comparatively small profit in relation to the investment in a show. Even though our nighttime schedule is pretty well sold out, we recognize the necessity of preventing program costs from crashing through the ceiling and are doing all we can in finding devices, both mechanical and human, that will reduce costs for the program buyer.

7. Network executives appraise the lineup of sponsored programs for the

fall as a huge improvement in quality as compared to the 1951-52 season. One of them noted that sponsors are willing to pay the price to stake out strong TV franchises on established radio properties, citing General Foods' sponsorship of *Our Miss Brooks* and *Life with Luigi* as cases in point. (*Miss Brooks* is quoted at \$30,000 and *Luigi*, at \$25,500 in the table of network TV programs and their costs on pages 30-31.)

8. While the networks have put their already sold shows on a profit-taking basis, they are willing to maintain the old policy of price concessions in regard to shows that advertisers will underwrite in what the networks call "trouble spots." For instance, CBS will absorb up to \$5,000 of the cost on any one of four of its packages that it would like to pit against Milton Berle and *Your Show of Shows* on NBC. These "bargain" packages for sponsors comprise the *Red Button Show*, the *Alan Young Show*, *Leave It to Dad* (with Eddie Albert) and *U. S. A. Canteen* (with Jane Froman). NBC is prepared to make similar "contributions" to the costs of a program that a sponsor would agree to place opposite CBS' top-rater, *I Love Lucy*. (Ad agency-men are prone to describe these maneuvers to crack the other network's top rating positions as the "battle of the concessions.")

9. The ad manager for a company whose TV show budget this year will go over the \$5,000,000-mark told SPONSOR that he was beginning to look with dour reappraisal at the "magazine pattern" which the networks, especially NBC, have been touting. (This pattern is predicated on the idea that, the network furnished the editorial, or show, material, and the advertiser's role is limited to furnishing the copy, or commercial. Commented this ad manager: "In theory the plan suggests a sound economic setup for the adver-

## OUR BREECHES FIT NICE AND EASY!



They're not too tight for comfort...not so loose they're baggy — just good and easy!

You see, like the old...but so sage...story of the big frog in the little pond, we believe in *concentration*! And, it's more than paid off. By staying in and growing with our own familiar neighborhood where we know our way around... where everybody knows the service we've rendered these past 26 years...we've built a solid, ever-growing following among the local boys (the boys who stay home too, and *check results*).

And, if you've any doubt about the kind of a selling job WIOD can do for *you* here in our billion plus, lower East Coast neighborhood...just ask your Hollingbery man!



James M. LeGate, General Manager  
**5,000 WATTS • 610 KC • NBC**  
National Rep., George P. Hollingbery Co.



tiser who wants to get in on a high-rating, prestige program. But the basic idea begins to appear awry when the advertiser is slapped with a succession of stiff increases. We didn't expect the networks to go on taking a loss from their shows, but we didn't think they'd start pricing us out of the medium so abruptly."

10. The number of network TV shows produced by ad agencies reaches its lowest ebb with the fall alignment. At the rate things are going agency activity in this phase of media preparation will probably be reduced within the next two or three years to negligible proportions.

11. Another distinguishing feature about the fall's sponsor lineup is the unusually small percentage of turnover. TV from all evidences has become a 52-week operation as far as network sponsorship is concerned. Advertisers have become increasingly loath to retire network participation for the summer out of fear of not being able to regain the stations they want in the fall. Again, there appears to be a tendency to stick by their chosen programs for longer periods; hence an appreciative drop in the rate of casualties associated with network program sponsorship.

12. Ad agencies report they find that the business of TV film production has become pretty well standardized as to costs. Established freelance producers are offering their wares at about the same prices. Half-hour dramatic shows with semi-names now fall within the limited margin of \$22,500 to \$24,000. Agency men take this as a marked sign of stabilization in the film producing field.

In commenting on the complaints about program cost hikes from spon-

sor quarters, network officials state that their explanations do not imply their being on the defensive. Said a CBS official:

"The way prices are going up on our packages does not indicate necessarily the way costs are going up for

★ ★ ★ ★ ★ ★ ★ ★  
 "At one time and other advertising has devised ethical codes, codes of business practice, and the like. I have no quarrel with these; they serve a useful purpose. But in the last analysis, a code, however good in theory, in practice is only as good as the integrity of the persons who subscribe to it."

DEAN JAMES E. McCARTHY  
 College of Commerce  
 Notre Dame University

★ ★ ★ ★ ★ ★ ★ ★

us. The advertiser last year in many instances bought below cost. He is now paying the full price, but that is what he should accept as a logical and sound business practice. Sponsored live shows may be in a profit position, but the advertiser is still buying his film product below cost, with the network hoping to catch up on residuals."

In the matter of price levels this fall the networks will have for the first time, four programs whose talent and production cost is each over \$50,000. They are the three veterans, *Texaco Star Theatre*, *Your Show of Shows*, *The Colgate Comedy Hour*, and the newcomer, *The Jackie Gleason Show*. The last program puts CBS into this price bracket for the first time. (Individual costs for these shows are contained in the network program tables on pages 30-31.)

Several marked trends in the types of sponsored network TV shows are evident in the breakdown of these types in the table on page 29. The percent-

age of dramatic fare and audience participation shows are both up, as compared to the 1951-52 season. Of the 142 sponsored TV network programs, 59 (with comedy situation show included) fall within the dramatic classification, representing 41%. Quiz and audience participation shows are now at a high mark of 20 in number, with two of them supplied by such newcomers to the networks as Sealy Mattress and the Simmons Co. Comedy variety shows are up by only one, the Jackie Gleason hour, while kid programs remain static at a total of 14.

★ ★ ★

## 510 Madison

(Continued from page 15)

station as an accomplice, he has chiseled on an established, big-name manufacturer who supplies his wares. Not only does he lack confidence in the effectiveness of radio—he shows as well a lack of confidence in the product he has to sell. Just as the radio salesman who instigated the quick shuffle lacks confidence in himself.

And, likely as not, such accounts will end up on the delinquent list with even the minor amount billed the "sponsor" left unpaid. That's how the poison of shady co-op deals spreads to foul up the whole system.

Yes, radio will, at times, become a victim of its own fear or insecurity—and will then try to place the blame on television, or whatever indirect contributing factor happens to be handy.

BILL BENNETT, *Publicity Dir.*  
 WKBZ  
 Muskegon, Mich.

**In Boston**

Advertisers clamor for  
**CHRIS EVANS'**  
 additional half hour  
**1.00 to 1.30 P.M.**

on

**WHDH**  
 50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through **John Blair & Co.**





*Reprinted from  
18 June 1951 issue*



## but we're satisfied

After all, the trade magazine that pays for its survey is entitled to show up #1. And invariably does.

We're satisfied, because SPONSOR never has paid to have a survey made, yet inevitably pops up #2. Once we hit #3, but we figured that something was wronger than usual (And there was. We'll be glad to explain this privately, if you're interested.)

The fact that he who makes a survey always lands on top shouldn't necessarily sour you on all surveys. If you'll take the trouble to figure out how the questions are slanted, why they're slanted that way, and how the different magazines measure up against the slanting you can often make good sense out of these things.

If you can't—well, there's always your wastebasket.

As we were saying, we always seem to end up #2. That's not bad, is it, with another paper footing the bill?

# SPONSOR

The USE Magazine for Radio and Television Advertisers



## SPOT BUYING TRENDS

(Continued from page 33)

change can vary from 'increased product competition' to 'wider choice of media'—but the results are the same.

"Fewer agencies today gear their clients' broadcast advertising campaigns to what might be called 'the U.S. market.' Those who do are living in the early 1940's. More and more clients and agencies today demand flexibility as the big requirement in air advertising. They approach each market as an individual problem.

"Today's spot advertiser, whether he's in radio or TV, wants to remain in a very fluid advertising position in the market he's chosen. He doesn't want to tie up a big hunk of his air dollars solely in long-term network contracts. He wants to be free to increase or decrease his spot campaigns, to bolster weak markets, and to pull out when he's good and ready. As I see it, that's why there's been such a strong gain in spot billings—often even at the expense of other 'national' media."

Duke Rorabaugh's views are borne out in the spot practices of the numerous major advertisers who are using

heavy spot campaigns this fall. Here's a partial list of these blue-chip accounts:

Procter & Gamble (with some 12 spot campaigns now running in radio: some 18 in spot television); most of the major appliance manufacturers, often on a co-op basis with dealers, including General Electric, Westinghouse, Lewyt, Crosley, Philco, Sylvania, etc.; most of the major drug firms, particularly with toothpaste and analgesic products, including Colgate, Bristol-Myers, Block Drug, Sterling Drug, Miles Laboratories, and Vick Chemical; and of the major food and cereal companies, including General Foods, Standard Brands, Campbell Soup, Kellogg, Best Foods, with campaigns that include everything from radio station breaks to spot-placed TV film programs; jewelry firms, including TV-minded firms like Bulova and Benrus; and a long roster of other well-known national advertisers like Armstrong Rubber, Shulton, Liggett & Myers, Rayco Auto Seat Covers, National Biscuit, Pan American, United Airlines, and leading breweries.

SPONSOR has examined in detail the spot radio and video campaigns of these clients to find what changes in advertising approach underlie their increased spot schedules. From them all, SPONSOR editors picked Block Drug as being most representative of the new thinking that's being done regarding spot radio and TV broadcasting.

Block Drug, makers of a wide line of drug products (from toothpaste to cough drops), is not the largest-budget spot advertiser scheduled for this fall. Nor is it the most unique, in the sense of some new gimmick in its spot efforts. But Block Drug's ad manager, George J. Abrams, and Block's ad agencies (there are six) have worked out streamlined formulas—valuable to every broadcast user—for fitting spot radio and TV into a \$5,000,000 advertising program.

Of the several Block spot campaigns, SPONSOR chose as a highlight the campaign for Amm-i-dent dentifrices, via Cecil & Presbrey. About \$1,500,000 is spent currently to promote Amm-i-dent on network TV; another \$500,000 or so is spent in spot radio.

Here's how one of Cecil & Presbrey's radio-TV executives summed up the Block spot operations that sell Amm-i-dent:

"Last fall, Block sales and advertis-



FORD NELSON

One of WDIA's many famous personalities

## TIDE RENEWS WDIA, MEMPHIS FOR ITS 2ND YEAR!

And so another great national advertiser, Procter and Gamble's TIDE, proves the great selling power of WDIA as they renew for their second straight year. WDIA's complete dominance in selling to the 439,266 Negroes in WDIA BMB Counties can mean new and greater sales for your product, too! Join the list of national advertisers that also includes Jello, Bayer Aspirin, Tender Leaf Tea, Pan-Am Gas and many others. Get full facts today.

HOOPER RADIO AUDIENCE INDEX										
City: Memphis, Tenn.					Months: June-July 1952					
Time	Sets	WDIA	B	C	D	E	F	G		
T.R.T.P.	11.4	24.1	20.5	15.1	15.0	11.3	9.4	6.7		
(Note: WDIA's share Saturdays: 27.5; Sundays: 29.0)										
MEMPHIS		<b>WDIA</b>				TENN.				
John E. Pearson Co., Representative										

**Key to a  
\$6 Billion Market**

**WRIL**

560 kc.

**The Philadelphia  
Inquirer Station**

An ABC Affiliate  
First on the Dial  
In America's Third Market

Represented by THE KATZ AGENCY

**BMI**

### Music and Sports

BMI's new continuity series, "Stories from the Sports Record," gives you a complete script package featuring your own talent with records . . . available three times weekly as a 15-minute presentation.

Here are thrilling eye-witness accounts of dramatic action as they happened on the baseball diamond—in the prize ring—on the gridiron—and elsewhere—to the great, the near-great and the unknowns who played the game and played to win—often when there was more at stake than just the game itself.

This new Sports Series, as are all BMI continuities, is a regular service to BMI-licensees at no cost.

To insure your receiving "Stories from the Sports Record" regularly, simply send your request to BMI's Station Service Department.

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



# SPONSOR

510 MADISON AVENUE, NEW YORK 22, N.Y. MURRAY HILL 8-2772

NORMAN R. GLENN  
EDITOR AND PRESIDENT

8 September 1952

Dear Sol Taishoff:

We've just seen your survey telling how some advertisers and agencies (286 of them) rate radio news trade magazines.

It's only right that you came out first, Sol.

After all, BROADCASTING renders an outstanding newsmagazine service.

Several people have asked whether we're "Publication B" because SPONSOR always seems to come out 2nd in surveys made by BROADCASTING. It would be helpful if you would announce that this survey concerned radio newsmagazines (as emphasized by your lead question). If we're "Publication B" we're flattered -- but we'd rather be judged in our own field, and our field is not news. SPONSOR is an interpretive article magazine bringing use material to radio and TV advertisers.

By the way, we note that the voting on the first question ("Which trade publications do you read for your radio news and information") gives BROADCASTING 247 and "Publication B" 197. Your form letters mailed this week failed to include this question. You ought to correct this because the last three questions are downright misleading without the first.

You've been coming out with this kind of survey each year. We're novices at the game; we've yet to do one. So just to make this survey business sporting, here's my suggestion:

Since we're both leaders in our field, let's combine to give all trade papers catering to radio and TV a truly impartial survey. SPONSOR will pay 50%; BROADCASTING 50%. We'll ask a committee from F&P, Weed, and Blair (the three reps who you say provided the names for your current survey) to pick the questions and make up the list.

How about it, Sol?

Sincerely,

*Norm Glenn*





*Arkansas' Preferred Station*

- T. K. Barton, Vice-Pres. & General Manager
- Julian F. Haas, Commercial Manager
- National Representatives, Ed. Petry & Co.

## DOWN SOUTH

Home folks Listen to  
"THE FAMILY STATIONS"  
Because they like

The LOCAL programs  
for  
The LOCAL people

**3Rs      3Ds**  
Race      Rural      Religion  
Deliver Dixie Dollars

**WEAS**      Decatur-Atlanta

**WJIV**      Savannah, Ga.

**KWEM**      West Memphis, Ark.  
Memphis, Tenn.

**KGOV**      Valdosta, Ga.

CALL FOR JOE OR  
STARS, ATLANTA

ing executives sat down and figured out just what Block's total U.S. sales expectancy for Amm-i-dent should be. Then, they worked out an advertising budget which was based on this expectancy.

"Next step was planning national media strategy. To do this, Block figured out the basic things it wanted to do for Amm-i-dent—such as network television, newspaper advertising, magazines, display pieces, and the like—and measured them against the budget. What was left after this became a fund against which Block could draw to run ad campaigns in specific markets as the necessity arose.

"Of course, this raised the immediate question of 'how much money goes into what media in what market?' The next phase of the planning was for client and agency to work with maps and market lists, arranged in order of their importance to Block in terms of sales of Amm-i-dent. We knew, on the basis of our national media plans, that Block would be spending a certain amount of money for national Amm-i-dent advertising on a per-market basis. This we measured against the sales potential of the market.

"If we were equal with the sales potential, we more or less left the market alone, and went on to the next. If our 'national' ad spending was under the sales potential, or if it was a non-TV area or a weak market, we concentrated on adding extra advertising.

"You can see why spot broadcasting fits in so well with our advertising plans at this point. We can add just as much or as little of it as we want, reduce expenditures in one market and shift them to the next as we need extra push.

"During 1952, we have operated on this flexible basis with Amm-i-dent air advertising. The primary broadcast push in TV areas has been with network TV, notably *Danger* on CBS TV. In non-TV area, we have balanced this with heavy spot radio drives. In certain TV areas, where we felt that the network impact was not enough, we have added supplementary spot radio campaigns.

"Last March, we introduced our chlorophyll Amm-i-dent. To do this, we shifted part of our 'beyond-national' funds into R.O.P. color in newspapers, and backstopped the explanatory newspaper copy with spot radio. Meanwhile, we were plugging the new paste

on our network show as soon as distribution was secured. As soon as this was done, we shifted gears again, and put much of the spot and newspaper money into national magazines around July. Now, we are tapering off our magazines, and going back to heavy spot radio with TV spot planned.

"This flexibility is of great assistance in building our sales. We are free to operate quickly, and are not tied down tight in all of our media operations. Actually, we do most of our radio buying in early morning announcement strips, and we stay in any one slot for an average of 26 weeks. But, should the need arise or the audience potential be exhausted for our pre-tested copy appeals, we will switch to other slots, or other media.

"It takes perhaps three times as many man-hours of work at the agency, and long hours of work for our client to keep abreast of a campaign handled this way—but the pay-off comes to us in increased billings, and to the client in greater sales."

Experienced admen will undoubtedly recognize the great difference between the present modus operandi of Block Drug, outlined above, and the

## A WINNER AGAIN

In Jewel Shortening's  
RADIO STATION  
PROMOTION CONTEST

First in January 1951

Second in July 1952

El Paso's CBS Radio Network outlet not only takes advertisers' messages more effectively to more people in the El Paso southwest, but it goes all out on promotion, merchandising and service to advertisers — to make their advertising sell more goods.

**COVERAGE**  
greater than any other station  
in El Paso, regardless of power

**KROD**  
600 KC      5,000 WATTS

**CBS RADIO IN EL PASO**

REPRESENTED NATIONALLY  
BY THE O. L. TAYLOR CO.

**KROD-TV**

Channel 4

NOW UNDER CONSTRUCTION



typical approach of the average air advertiser back in the 1930's and early 1940's. Then, it was usual to view the U.S. as a "national market," and to think in terms of "national media."

Often, an advertiser would allocate 80% or 90% of his ad budget for magazines, newspapers, and network radio at the beginning of the year, putting relatively equal amounts of money in each. Most of the money left over went for other year-round promotions, and a small part was set aside for special promotions, new product pushes, and for spot broadcasting. This method gave him fairly steady sales throughout the year, but left little flexibility in the advertising.

Today, in an economy that is furiously competitive for any major advertiser, this kind of conservative operation is no longer possible. That's why Block Drug—and the Block philosophy is fairly typical of most of the big spot users—approaches its markets on an individual basis, once the few major year-round media efforts have been chosen.

Clearly indicated, too, in the Block approach is the average sponsor's view today of the effects of TV on radio. As SPONSOR, BAB, station reps, network researchers, and many others have often pointed out in recent months, radio is far from being dead; in fact, it is still one of the primary advertising forces in this country.

However, most air advertisers feel that TV has made a dent in radio values in TV areas, despite the growth of secondary-set listening, auto-set listening, and the lack of proper radio audience measurement in TV markets where the two compete.

TV is today one of the major reasons behind the swing to increased use of spot radio. Many present-day spot users were formerly major users of network radio—Borden's is a good example, as is General Foods' Jell-O.

But TV's effect, as the charts in SPONSOR's 14 July Fall Facts issue showed, is not uniform. All daytime radio, despite competition from TV, has thrived, while nighttime network radio has largely languished. Radio networks have tried to meet this competition in many ways, but they are limited, after all, in the extent to which they can reduce the "must buy" list of radio outlets and set new rates. Early-morning and daytime radio are more a province of stations than of networks; hence a shift to spot for advertisers who want to achieve radio's fullest values in both TV and non-TV markets.

Spot TV has boomed this fall, also at the expense of network broadcasting—but for different reasons. Here, it's a matter of price. Russ Walker, an executive of the station rep firm of John E. Pearson had this to say of an equally sizable upswing in TV spot business:

"Costs of network TV have risen to the point where only the well-heeled advertiser can afford to include a major TV show as a weekly part of his advertising plans. For more and more sponsors it's becoming a matter of compromises, such as alternate week programming and network TV participations. Among the compromises is TV spot—a good medium in itself—which has been getting a considerable boost in business because campaigns in spot TV can be tailored to fit any budget and still be flexible."

TV has affected spot buying in another way, particularly in the spot radio field. With the added competition of TV to face, many a radio outlet has grown increasingly active in the field of merchandising as an added inducement to radio spot sponsors. This, in turn, has boosted radio's values and has held many a radio client while adding new ones, primarily those to whom good merchandising is a "must."



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.



... 6th oldest CBS Affiliate ...

Mr. L. J. Schultz  
V-P in Chg of Statistics  
The Branham Co.  
Chicago, Ill., U.S.A.  
Dear Schultzie:

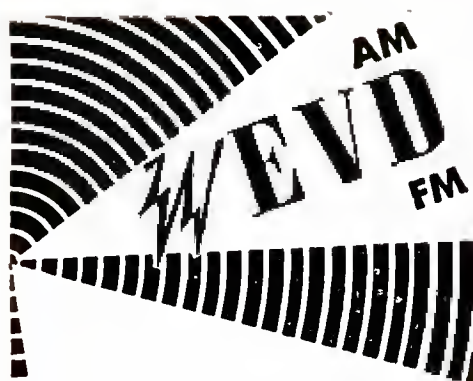
If it won't be long now before you're gonna git a copy ov a new newzlettur



th' boss is startin'. It'll be filled with stuff about the W.F.A. markit for th' Branham Boyz so's they'll be rite up to date. Fer example, th' boss has found that there are more radios rite here in our home county then th' total of all daily newzpappers and all th' top 10 magazines . . . and with 13,000 radios left over. Ovcourse, WCHS with 5,000 on 580 is heerd more on them sets then any othur stahun.

Yrs.,  
Agyy

WCHS  
Charleston, W. Va.



## 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
"WHO'S WHO ON WEVD"

HENRY GREENFIELD  
Managing Director  
WEVD 117-119 West 46th St.  
New York 19



**MACK** from



recommends

## TEXAS' 5<sup>th</sup> MARKET

the rich, industrial  
tri-city area



KPAC serves a population of 236,100  
in the rich Beaumont—Port Arthur—  
Orange metropolitan tri-city area

KPAC is the No. 1 radio salesman  
for local sponsors in the world's No.  
1 oil refining area.



MUTUAL

5000 WATTS

JOHN E. PEARSON CO  
National Representatives



Typical of such sponsors who prefer the spot route because of station co-operation is Charles Antell, whose whirlwind rise in the cosmetic industry has been largely due to a hard hitting radio and TV spot campaign that costs nearly \$5,000,000 annually.

"Stations have played a key role in helping us to secure some 9,000 Antell window displays in drug stores," Al Behrens, advertising executive of Charles Antell told SPONSOR recently. "Because our spot campaigns have meant new business to them and added revenues, they have in turn helped us in getting the support of local retailers who handle the product. And, since 80% of the Antell business brought in by radio and TV has brought repeat sales, the merchants now look upon both stations and us as real business boosters. We're not opposed to network selling; it's just that our spot operations have been successful for everybody concerned, and have done us tremendous good in building local-level relations with our merchants."

The experience of these companies—pioneers in major concentration on spot media—indicates that the flexibility of this ad approach will become the policy of an increasing number of air advertisers. ★ ★ ★


City; WSGW, Saginaw; WSOO, Sault Ste. Marie. In addition the company sponsors an 8:00 a.m. newscast over CKLW, Detroit, five-minute baseball scores following all Detroit Tiger ball games over WKMh, Dearborn, and a five-minute sports roundup preceding all Tiger games over WCAR, Pontiac.

The company pays the lion share of the costs of these sports- and newscasts, because Detroit is a major market which must be covered whether the agents come in on the program or not. However, sponsorship of complete radio shows in all communities is out of the question for Citizens' because of the limited advertising budget.

One-minute commercials, written by Clark & Richard copywriters, are produced at United Sound System in Detroit. They usually involve about a dozen people—musicians, singers, actors. First comes a 20-second singing commercial or playlet, followed by 25 seconds of straight sell. In the final 15 seconds the local agent's name and address are mentioned.

And adds Ad Manager Stipe, "There is no reason insurance commercials have to sound as if they were being delivered by a grave digger. Sure, insurance is a serious business, but what business isn't? Our commercials are designed to attract the listener and then sell him insurance with a smile. The scare technique has been overused for years in insurance selling."

Radio is Citizens' main tool in building recognition of the company name. With a total advertising budget of \$65,000 for 1952. Citizens' apportions about 29% of the total—that is, \$18,000—to radio. The breakdown by media, in order of projected expenditure, is as follows: \$18,000 for radio; \$13,700 for outdoor; \$9,000 for publications; \$7,280 for novelties; \$6,300 for brochures; \$5,500 for miscellaneous activities; \$2,000 for television (more as a safety valve in case TV coverage be-



**There's More  
SELL  
on  
WRNL**

**RICHMOND  
VIRGINIA**  
910 kc - 5 kw  
**ABC  
AFFILIATE**

**National  
Representatives  
EDWARD  
PETRY  
& CO., INC.**

## CITIZENS' AND RADIO

(Continued from page 11)

easier to represent a well known company than an unfamiliar one, are completely sold on spot radio. They're especially enthusiastic because they find that the copy stresses the agent, the Citizens' Man, not the company. Agents in radio areas have found it generally easier to gain entrance because prospects have become familiar with the name of the company and are therefore more receptive to the call.

Mutual now has a schedule of one-minute announcements on the following Michigan stations: WATZ, Alpena; WHRV, Ann Arbor; WBCM, Bay City; WTVB, Coldwater; WKMh, Dearborn; CKLW, Detroit; WJLB, Detroit; WBBC, Flint; WATC, Gaylord; WHDF, Houghton; WMHQ, Iron Mountain; WIKB, Iron River; WJPD, Ishpeming; WKZO, Kalamazoo; WILS, Lansing; WMDN, Midland; WCEN, Mt. Pleasant; WKBZ, Muskegon; WOAP, Owosso; WCAR, Pontiac; WHLS, Port Huron; WHAK, Rogers



**900,000**  
OF YOUR CUSTOMERS IN  
ALABAMA • FLORIDA • GEORGIA

Hear **WOF's**  
5,000 Watts on 560!!



comes necessary in a market, but at SPONSOR's press time, this part of the budget had not been touched): \$1,720 for fairs and expositions; and \$1,500 for theatre advertising. The \$18,000 expended by the company is matched approximately by the agents, giving a total radio expenditure of \$36,000.

Citizens' experimented with television advertising in 1951. They sponsored a kiddie show, called *Happy Birthday*, in Detroit, paid for in part by the company and partly by a pool of 78 agents, each contributing \$6 each week throughout the 26-week run of the show.

The format of the show, a half-hour program at 2:30 p.m. on Saturdays, was an informal birthday party for nine children between five and 10 years old. The kids celebrated their birthdays while Jim Deland m.c.'d the fun.

The program averaged more than 1,000 pieces of mail a week during the run of its contract, mainly requests for children to appear on the show. The name of each of the nine children selected every week was turned over to an agent in the neighborhood of that particular youngster. That agent was urged to call upon the child's parents and offer to drive the child to the show on Saturday. Agents were told not to try to sell an insurance policy to these people, but rather to leave a brochure or follow-up material such as a card or calendar.

However, because of the very nature of the approach—the way the tie-in with the local agents, for example, was handled—there were no startling immediate results in terms of sales. It became difficult to convince the participating agents of the show's long-term benefits. Most of them expected an immediate return for their investment. The idea of calling on the parents of the children to appear on the program struck many agents as a wasted call, if they could not follow it up immediately with a sales presentation.

The question of renewing the contract for *Happy Birthday* was discussed at length by the contributing agents, and it was finally decided to discontinue sponsorship.

Ratingwise, the program had suffered from the severe competition of live baseball telecasts and the Kefauver Crime Committee hearings—the latter having forced the show to cancel a couple of times.

The idea of buying TV spot announcements was discussed, but was

finally rejected because of the high cost of TV, which would make it impossible for agents to carry their share of the cost burden.

Citizens' Mutual was founded in Howell, Mich., in 1915 by William E. Robb Sr. In the first 32 years, Citizens' concentrated on keeping harmonious and close contact with its agents rather than on consumer promotion.

Whatever advertising was done prior to 1947 consisted mainly of direct mail, novelties, billboards, with some use of the black and white media. In this policy, Citizens' was completely in step with traditional automobile insurance promotion.

In 1951, Citizens' departed from strict specialization in automobile insurance and began writing fire and general casualty as well. At present, the company still writes only in Michigan, but future plans include possible expansion into bordering states. When that happens, spot radio, which today covers some 20 Michigan markets, will undoubtedly travel ahead or along with the Citizens' Men. ★ ★ ★

## MEN, MONEY

(Continued from page 6)

How does this concern advertising? Not just as an intellectual exercise. For a quarter of a century show business has blamed its box office woes on "radio." Now television is the ready-to-hand explain-all. Passed over are the period of theatrical prosperity when either full employment or strong movies or hit shows draw full houses. A prosperous movies exhibitor or a high-riding Broadway impresario always credits his own genius; a complaining movie exhibitor or a legit Jeremiah blames the sponsors of "free" entertainment, whether radio or television.

\* \* \*

The moribund state of the American legitimate theatre is a matter of genuine regret to all who love the art and regard the stage as the great fertilizing ground of ideas, personalities, and technical skills. The reasons for the decay of the theatre are many. The advertising mind, we suspect, would be quick to sense that in stressing the necessity for smoking-drinking-lolling privileges, Howard Cullman is saying that the legit is strictly carriage trade. And that may be the real story of why it keeps shrinking. ★ ★ ★

THE

## STATIONS

CBS  
**WRDW**

**AUGUSTA, GA.**  
MET. POP. 179,272  
PLUS  
H-BOMB PLANT &  
CAMP GORDON  
85,000

ABC  
**WCOS**

**COLUMBIA, S.C.**  
MET. POP. 144,000  
PLUS  
FT. JACKSON  
60,000

NBC  
**WDAK**

**COLUMBUS, GA.**  
MET. POP. 169,921  
PLUS  
FT. BENNING  
42,000

NBC  
**WBML**

**MACON, GA.**  
BIBB CO. 136,300  
PLUS  
WARNER ROBINS  
27,000

for complete information  
call HEADLEY-REED CO.

**KWJJ**

Helps you to

**"SPOT**

Your

**Prospect"**



KWJJ spot announcements bring big results to advertisers who want to cover the Portland Area with a small budget. KWJJ's program variety, its listener popularity and its 10,000 watt coverage give you an advertising buy that is an unusual Radio Value.

**KWJJ**

OREGON'S MOST POWERFUL  
INDEPENDENT STATION

STUDIO & OFFICES  
1011 S. W. 6th Ave.  
PORTLAND 4, OREGON  
Nat'l. Representatives  
WEED & COMPANY  
New York, Chicago, Detroit, Boston, Atlanta,  
Hollywood, San Francisco





### U.P.T.'s bow holds much promise

The imminent entry of United Paramount Theatres into network TV, as a result of the merger with ABC, should serve as a shot in the arm for the entire industry. It will bring into the air media executives who, though engaged in one of the toughest competitive businesses—motion picture distribution and exhibition—gained fine reputations for the high levels on which they conducted themselves and their company's operations. Exhibitors who have had to vie with them for the box office dollar will attest to this estimate.

In addition to coming in endowed with sturdy business principles the UPT contingent can be expected to contribute lots of solid showmanship. They come from a school where they've learned that the show is the most important thing, after all. A field also where sharp practices are legion and

where to survive these by sticking to one's own code of good business precepts takes a mighty amount of acumen and resourcefulness. The latter is what they are particularly known for in show business.

As far as radio is concerned their advent may turn out a thing of fortunate timing. Radio is being sold down the river mostly by bad practices on the selling front. The influence of the UPT men could serve to both stabilize and inject a sense of confidence in a commodity that still has sterling values. In their own field they are known as operators who are not given to quick switches of the admission price when the traffic dips and the competition resorts to free dishware or two-for-one nights.

### Film shows keep spiraling

Half-hour dramatic shows on film (which include situation comedies) seem to be cutting a wider swath than ever on the networks. In compiling the list of sponsored network TV shows for the fall (pages 30, 31) SPONSOR came across this fact: the percentage of such film shows as against live half-hour dramatic shows had within the short space of a month jumped from 53% to 64%. SPONSOR cited the 53% quotient in the 28 July 1952 issue ("Is the rush to film economically sound?")

Among the films that have since then found themselves niches on the network are *Biff Baker, U.S.A.* (Lucky Strike), *I Married Joan* (General Electric), *My Hero* (Philip Morris), and *Ozzie & Harriet* (Hot Point and Lam-

bert Pharmacal), as well as others.

One factor that may expedite the trend is the difficulties some sponsors are experiencing in getting sufficient clearances on network affiliated stations for alternate week live programs. A couple of the agencies involved have disclosed that as an alternate to this situation they are considering recommending to their clients that they go in for film on a spot basis. The theory here is that they may find it much easier to get on the air that way.

### Hitching a local idea to your star

Here's the case of an agency that appears to be on its toes when it comes to getting the maximum value out of a star for a sponsor.

General Electric recently bought the Bing Crosby show on CBS Radio through Young & Rubicam. After the deal was closed, it occurred to the agency that in practically every market there's a program built around Crosby's phonograph records. Why not, asked the agency within itself, enhance the client's association with the big name through such local programs? GE does a lot of cooperative radio and, it further occurred to the agency, that money would be put to smart use if dollars got themselves allied with such local Bing Crosby programs.

At this writing Y & R is lining up the information on availability of established Crosby disk shows, preferably in the markets where the CBS program will be broadcast, with a view of recommending the project to GE.

## Applause

### Merchandising that hits the spot

Merchandising has become more than a premium you toss to a radio advertiser. It's become an important service that the network, or station, can render in support of the sponsor's program or advertising message. In his report on the first six months of his department's operation (see Sponsor Reports, page 1), Fred N. Dodge, NBC merchandising director, sketched a pattern of service that should retain the long time loyalty of many an advertiser for the medium.

NBC's is no hit and miss technique.

It's all astutely and efficiently integrated. The basic purpose is to help the sponsor sell his product and the method is so designed as to make the affiliated station in the market as much a part of the merchandising enterprise as the network itself. The NBC merchandising representative in the territory assigned him, as resourceful and diligent as he may be, can only deliver a portion of the potential. For a real bang-up job he must have the affiliated station with him. And NBC seems to be getting a solid measure of help from that source.

Dodge makes an irrefutable point

when he says: "Only a radio or a TV network, of all media, has the means at hand to permit the building of a truly effective merchandising service. The reason is simply that all merchandising is local, and no other medium could afford to foot the bills accruing to the establishment of local operations in all the key markets. A network, and only a network, can possibly provide these facilities because it is represented in these markets by its affiliates."

As a key figure in the merchandising project, NBC Sales Chief Jack Herbert merits a nod of appreciation from broadcasters and advertisers alike.



# BACKBONE OF AMERICA



The American farmer has always been the backbone of America. Through far-reaching changes in the last twelve years, the farmer has become one of America's most important consumers as well. Here are some of the factors that have made him "Your Best Customer:"

In 1940 income from farming was less than \$11 billion; in 1951 it was \$37.5 billion.

In 1950 the farmer's purchases of consumer merchandise were 2½ times what they were in 1940.

In 1940 total farm assets were \$54 billion. By 1951 they were \$153 billion. In this same period, mortgages, in relation to assets, were reduced 67%.

In 1940 the spendable cash held by farm families was \$4 billion; in 1951 it was nearly \$20 billion—\$3,178 per family—many times the liquid assets of the average city dweller.

These are just a few of the statistics that illustrate how important it is to reach the rural market—your best customer. In WLW-Land, WLW radio reaches more of them more often for less than any other medium. Ask to see the WLW story of "Your Best Customer".



**WLW**

**The Nation's Station**





# 10

**customers**

**for every penny! Transit radio  
delivers buying listeners at  
less than \$1 per thousand!**

---

You know exactly what you get when you buy TRANSIT RADIO — America's booming new advertising medium. TRANSIT RADIO delivers your advertising message to a *paid circulation audience*—by actual *fare count*—at less than \$1 per thousand! In addition, you get a bonus of thousands of home listeners to WWDC-FM! Get the *unique* story of TRANSIT RADIO from your Forjoe man.

**Transit Radio also available on these  
other good stations:**

KXOK - FM — St. Louis	WGTR - FM — Worcester
KCMO - FM — Kansas City	WKJF — Pittsburgh
WKRC - FM — Cincinnati	KCBO - FM — Des Moines
WTOA — Trenton	KTNT — Tacoma
WBUZ — Bradbury Heights, Md.	

# WWDC

**WASHINGTON, D. C.**

and all other Transit Radio stations  
represented by Forjoe & Co.